THIRTY-FOURTH ANNUAL

CARMEL BACH FESTIVAL

July 16-24, 1971

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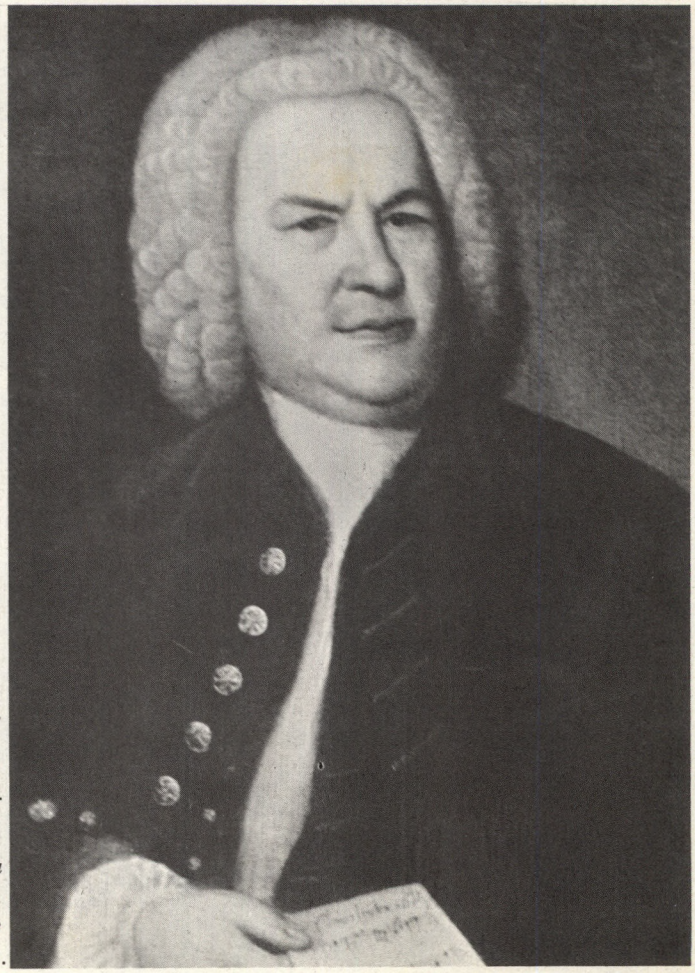
Carmel Bach Festival
founded in 1935 by Dene Denny
and Hazel Watrous

Sandor Salgo *Music Director and Conductor*



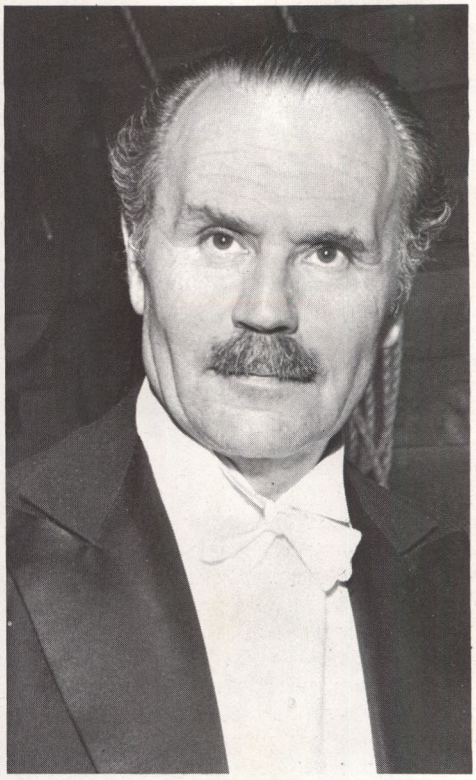
PLEASE NOTE
No Tapes or Recordings Permitted

NO SMOKING will be permitted in any part of the auditorium (including foyer), stage, backstage or dressing room area.
By order, City of Carmel-by-the-Sea

LATECOMERS will not be seated while the performance is in progress.

Founders of the
Carmel Bach Festival,
Dene Denny, left
and Hazel Watrous.

Gastone Usigli, conductor
of the festival from 1938
until his death in 1956.



Tower Music
continues the
tradition of
the early years.

Ernest Bacon,
conductor
of the first
Carmel Bach Festival
in 1935.

Michel Penha, first director,
in 1932, of what was to become
the Carmel Bach Festival.

HOW IT ALL BEGAN

THE FESTIVAL STORY by Joy E. Belden

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time. Dene Denny, of the Denny-Watrous Concert Management, arranged with Susie Pipes, organizer of the Neah-Kah-Nie Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how it grew!

One performance was to present three concerti: Bach, Boccherini and Mozart. To support the Quartet in this undertaking an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open weekly rehearsals to season subscribers. The response was overwhelming. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that each audience contained a nucleus of "participating" listeners — listeners who were familiar with each work performed, who could follow inner voices, recognize clean phrasing, appreciate nuances. Their applause was intelligent, enthusastic, warm. A rare rapport grew up between musicians and audience, which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group of amateur musicians into the fifty piece Monterey Peninsula Orchestra, which was augmented (thanks to cordial relations with the Musicians Union) by a few professionals from the San Francisco Symphony. A fifty voice chorale under the direction of Miss Denny herself was also formed, and made possible the presentation of many of the larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Many of its residents were refugees from Progress, and they tended to be as ruggedly individual as the surrounding terrain. Naturally enough, the town which grew up around them was highly individual, too. Cool summers attracted visitors. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the infinite variety, and to enjoy its excellent and atmospheric restaurants.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the city since the 1920s, when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous, whose first love was drama, was most prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photographs, and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A chorale of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Auditorium have heralded each festival since. That season's final concert was guest conducted by Gastone Usigli in the basilica of the Carmel Mission, built in 1771, only twenty years after Bach's death. A new place and a new life had been found for Bach's music.

From that time on the milestones came fast:

1936—Ralph Linsley, pianist of the Penha Piano Quartet, and former Yale University faculty member, joined the Festival and became its pianist, harpsichordist, and continuo player. He has since worn many titles: official pianist, librarian, Board member, Southern California representative, and now General Coordinator.

1938—Gastone Usigli assumed the conductorship of the Festival, a post he held with distinction for fifteen years. Under his leadership most of the great works of Bach — the B Minor Mass, the Magnificat, the six Brandenburg concerti, the Passions According to St. Matthew and St. John — received brilliant performances. Such well known artists as Ruth Slenczynski and Roland Hayes were among the soloists. Also, at the suggestion of Alfred Frankenstein, San Francisco critic, it was decided to include the work of other Baroque composers in Festival programs.

1942—An hiatus began that was to last for three years during World War II.

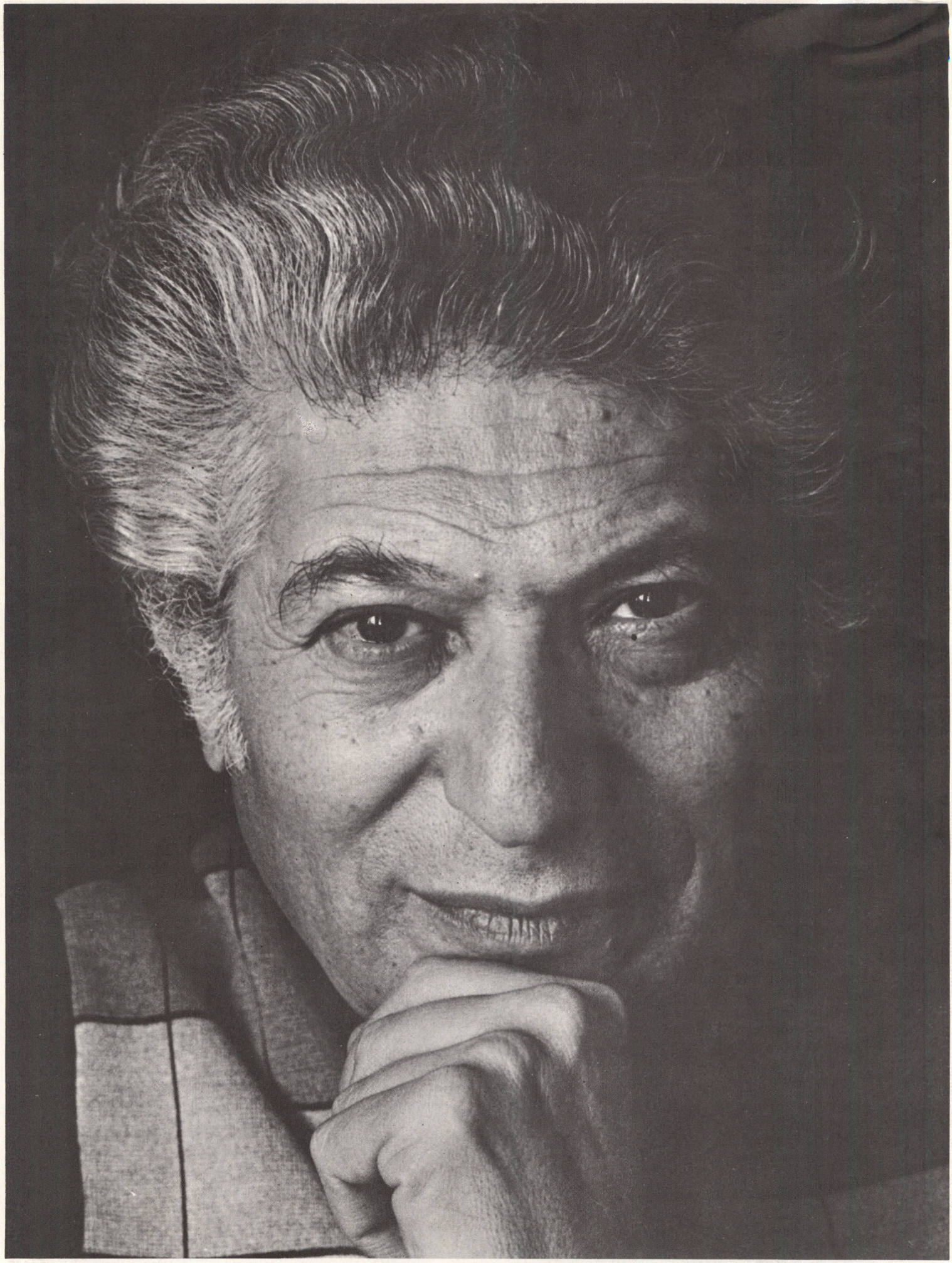
1956—Following the death of Usigli, Sandor Salgo became the Festival's conductor and Music Director.

1959—The Festival became a corporation the better to insure continuation of its purpose after the death of its founders.

1961—The Festival was extended to ten days.

Under Maestro Salgo's directorship the framework in which Bach's music is presented has been continuously enlarged. He has instituted the playing of the great works — the B minor Mass and the two Passions — in their entirety; he has restored original language and original instrumentation to produce authentic sound. He has programmed Bach in the setting of his contemporaries and near-contemporaries and, especially in the recent "Homage to the Baroque," has traced the influence of the master upon the composers who have followed him down the long line to the present time. The broadened repertoire has included Handel oratorios and several staged presentations of such operatic works as Monteverdi's "Orfeo," Mozart's "The Magic Flute" and Purcell's "Fairy Queen."

Festival audiences who turn to this year's programs will find that growth continues, and perhaps they will experience a momentary catch of breath to realize that they are part of a generation which comes in increasing numbers to hear and enjoy the master's music two hundred and twenty-one years after his death.



Photograph by ANSEL ADAMS

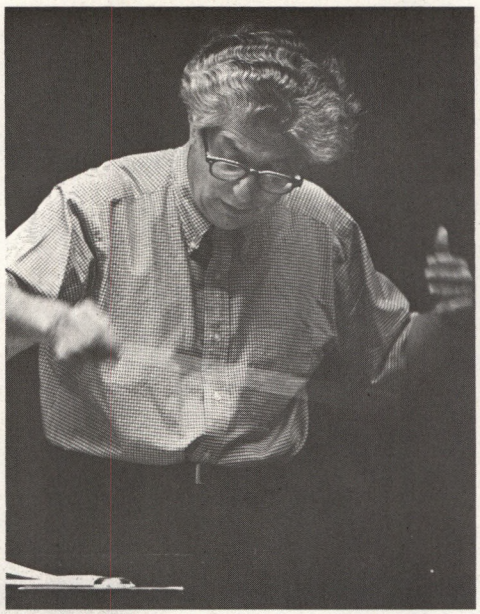
MUSIC DIRECTOR & CONDUCTOR

Sandor Salgo

Music Director and Conductor

Since 1956 the distinguished conductor, Sandor Salgo, has been responsible for the development of the Carmel Bach Festival to its present level of excellence. Under his artistic guidance the Festival has attracted some of the top vocalists and instrumentalists, proficient in the performance of Baroque music.

Equally at home in the baroque, classical, romantic and contemporary eras, Mr. Salgo has been called "a man for all musical seasons."



As Professor of Music at Stanford University, Mr. Salgo is Music Director of the Stanford Opera Theater and Symphony Orchestra. In addition to his University activities he is Music Director and Conductor of the Marin Symphony and Music Director of the "Music at the Vineyards" series at Saratoga, California.

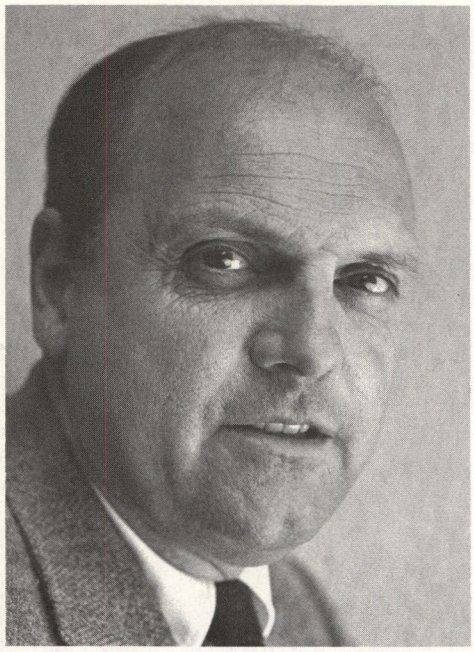
Sandor Salgo is a native of Hungary. He began his conducting career as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European symphony orchestras, the National Symphony of Mexico, the S. F. Symphony Orchestra, the S. F. Spring Opera, the Vancouver Festival and the Royal Philharmonic in London.

Warmth, humanity and drama suffuse his interpretations and the Festival programs attest to his abilities as a programmer and a conductor capable of bringing forth the best which his musicians have to give.

PRESIDENT'S MESSAGE

Hugh Hannon

President, Carmel Bach Festival



One would think that the big news item about our Festival this year would be that five concerts were sold out several weeks before opening night. This is a fine testimonial to the quality of our Festival and Maestro Salgo's programming.

That the future of our Festival has been brought one step closer to certainty by the many contributors to our Endowment Fund is also great news. The fund is growing and for the first time an Endowment Fund contributors' list appears in this program.

While our goal of one-hundred-fifty-thousand dollars is far from being achieved, your generous support has given us a fine start toward insuring the continuity of this Festival.

The biggest news this year, however, is the success of our first joint program with the Lyceum of the Monterey Peninsula and their gifted music students. The Lyceum came to us with the idea of co-sponsorship, and several meetings later we decided to try it this year. We also added a choral camp under the direction of Priscilla Salgo, and the results were a resounding triumph.

This two-week Summer Day Camp for thirty instrumentalists and twenty choralists was made possible by generous gifts from the Monterey Jazz Festival and the Bing Crosby Youth Foundation.

Everyone, including Maestro Salgo, had a great time. It was an inspiring experience for the music students to play and sing under the Maestro's baton and to work with, take lessons from, and to have the opportunity to know some of the outstanding members of the Festival Orchestra and Chorale. During the rehearsals for the Festival itself, the students have been able to listen to the rehearsing musicians and singers and, greatest thrill of all, to actually play and sing with the Festival Orchestra during a regular rehearsal.

These young music students clearly benefitted from the two weeks of Day Camp and the extra Festival sessions. Everyone who works with the Festival is greatful for this opportunity to encourage these young people in such constructive activity.

This is a good time and place to thank, on behalf of the Festival, all of those who contribute time and money. All of those ten and fifteen dollar contributions total an important part of our finances. Almost everyone contributes much more than is ever acknowledged. Thank you **all** for your wonderful contributions.

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Mrs. Fritz T. Wurzmann

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KENNETH AHRENS	Assistant Choral Director and Librarian
PRISCILLA SALGO	Director of Festival Chorale
ELEANOR AVILA	Chorus Rehearsal Accompanist
EDWARD COLBY	Performance Materials and Program Notes
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JOSEPH OLIVIER	Assistant Stage Manager
FRED TERMAN	Lighting Technician
FREDERICK SCHAAD	Stage Manager for Recitals
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ELLSWORTH GREGORY	Piano Tuning
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WHITMAN/BOWEN	Art Directors

& PERSONNEL

CONDUCTOR

SANDOR SALGO

ORCHESTRA

VIOLIN I
Rosemary Waller, Concertmaster
Ronald Hudson, Asst. Concertmaster
Wesley Cease
Marilyn Robinson Sevilla
Lawrence Short
Kathleen Ann Barraclough
Lillian Akersborg
Virginia Tilton

VIOLIN II
Charles R. Heiden, Principal
Mark Volkert
Margaret Shakespeare
Gladys Secunda
Jennie Hansen

VIOLA
Thomas Hall, Principal
Fidel Sevilla
Joel B. Lish
Elizabeth Birnbaum
Nancy Hudson
Richard D. Colburn

CELLO
Sally Kell, Principal
Naoum Benditzky
Shirley Douty
Vicki Bacon

CONTRABASS
Richard T. Andrews, Principal
Nancy Griffin

FLUTE
Donald Peck, Principal
Martha Todd Blaine
Alexandra Hawley

OBOE
Raymond Dusté, Principal
Jean Stevens

CLARINET
Rudolph Tapiro, Principal
Edward Hollcraft

BASSOON
Morgan Griffin, Principal
Susan Willoughby

HORN
Max Mazenko, Principal
Wendell Rider
Tony Reicher
Sharon Williams

TRUMPET
Edward Haug, Principal
Ralph LaCanna
Charles R. Bubb, Jr.

TROMBONE
Jack R. Bayes, Principal
William Erlendson
Jerome Jansen

TUBA
Henry Niebolt

PERCUSSION
Jack Moore

ORGAN
Kenneth Ahrens

HARPSICHORD
Ralph Linsley

CHORUS

SOPRANO
Carolyn Cabral
Nancy Cassell
Margaret Clark
Ruth Click
Elsie Cobb
Joan Elstob
Janette Ford
Dorothy Gorman
Deryl Hess
Carole Klein
Sarah Lineberger
Marilyn Mohr
Eileen Morton
Liz O'Neill
Gertrude Snyder
Colleen Stohlton
Arleene Torri
Nancy Tostevin
Brigitta Wray

ALTO
Jean Blauer
Dorothy Buffo
Glenna DeWeese
Jane Helliwell
Tina Hoffman
Susan Kalman
Anna Pundt
Aileen Rather
Joanne Rhodes
Lisa Torri
Jean Widaman
Madeleine Wulffson

TENOR
James Eckles
James Hull

BASS
Philip Abinante
Ray Coffey
Charles Cole
Bruce Grimes
Ken Honsinger
Gale Jacobsen
Herbert Neale
Les Rhinehart
William Rhodes
John Roberts
Stephen Snyder

CHORALE
also members of the FESTIVAL CHORUS

SOPRANO
Eleanor Bailey
Lynne Henderson
Caterina Micieli
Mary-Esther Nicola
Barbara Park
Margot Power
Kay Shipley
Joan Zajac

ALTO
Tina Baird
Jennifer Judith Chase
Glenna DeWeese
Margaret L. Gorham
Darlene Lawrence, Leader
Shelley Reid
Joanne Rhodes
Nancy Carol Older

TENOR
Donald Andrews
Alvin J. Brightbill
Robert Faris
Tommy Goleeke
David Hammer
James Hull
Thomas R. Schultz
Gregory Wait

BASS
Robert Bernard
Herbert Cabral
Robert Campbell
Daniel Elias
Frank Fetta
Bruce Grimes
Keith R. Halverson
William Rhodes
Steven Rogino

RALPH LINSLEY
General Coordinator and Harpsichordist

Ralph Linsley might well be called "the music man" of the Carmel Bach Festival! His musical skills and administrative ability have made him an invaluable member of the Festival family for thirty-three of the Festival's thirty-four year life. This fine musician not only serves as harpsichordist, but acts as the Festival's general coordinator, a position which demands much of his attention throughout the year.

A native of Connecticut, Mr. Linsley graduated from Yale University where he earned his Bachelor of Arts and Bachelor of Music degrees. He became a member of the Yale music faculty and held that position until he resigned to move to California and specialize in ensemble playing and accompanying. He studied with Tobias Matthay in London, but his great interest in harpsichord brought him to USC where he studied with Alice Ehlers and received his Master of Music degree.

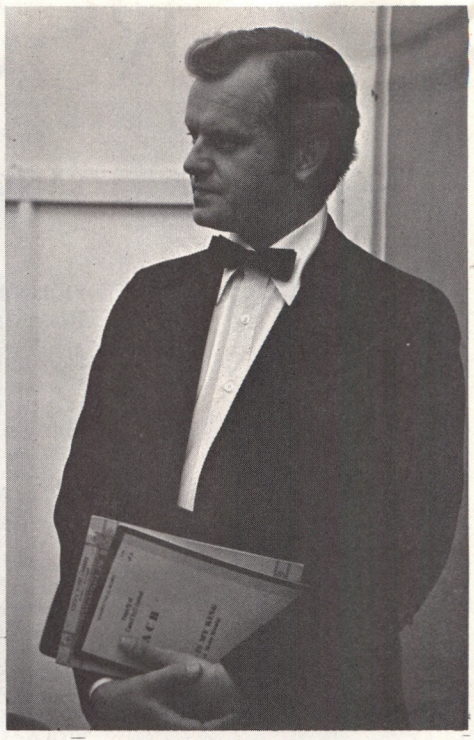
Mr. Linsley has distinguished himself as accompanist for many nationally and internationally famed singers, including Dorothy Kirsten, George London, Barry Morell, Igor Gorin, Nan Merriman, Jan Peerce, James Schwabacher and for such instrumentalists as the late Joseph Schuster, Pierre Fournier and Gilbert Reese. Crystal Records has recently released a recording of Mr. Reese and Mr. Linsley performing Grieg's "Sonata in A minor" and Schumann's "Fantasiestucke."

PRISCILLA SALGO
Director of the Festival Chorale

Priscilla Salgo is much more than the gracious wife of the Carmel Bach Festival's distinguished music director, Sandor Salgo. She will observe her thirteenth year as Director of the Festival Chorale this year and in addition to preparing the group of "hand-picked" singers, she has been serving as Director of the two-week Carmel Bach Festival — Lyceum Summer Choral Day Camp. Under her supervision two members of the Festival Chorale served as clinicians in instructing twenty-one young people between the ages of fifteen and eighteen. Her inspiring leadership resulted in remarkable progress as evidenced at the ensemble demonstration held at the conclusion of the combined instrumental and choral camps.

Mrs. Salgo received her degrees of Bachelor and Master of Music from Westminster Choir College in Princeton, New Jersey, where she was a faculty member for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

Preparation of the Festival Chorale begins early in the spring when Mrs. Salgo travels to Los Angeles to conduct some of the rehearsals of the Southern California group of professional singers and she rehearses the northern group in Palo Alto, where she makes her home on the Stanford campus with her husband and seventeen year old daughter.



KENNETH AHRENS
Assistant Choral Director, Organist and Librarian

For the past eight years, organist Kenneth Ahrens has been serving as choral assistant to Carmel Bach Festival Music Director, Sandor Salgo. As organist for the Festival, Mr. Ahrens is involved in many of the concert programs. For the past ten years he has also been Festival librarian.

A native of New York, Mr. Ahrens graduated from Valparaiso University with a Bachelor of Music Degree after studying under Heinrich Fleischer. He received a Master of Music degree in organ from Indiana University, where he also taught. At Stanford University he pursued advanced studies and served as assistant organist. Mr. Ahrens is a resident of the Monterey Peninsula and is head of the Music Department of the Santa Catalina School. He is also organist and choir leader at Bethlehem Lutheran Church in Monterey.

ROSEMARY WALLER
Concertmaster

For the sixth time Rosemary Waller will be welcomed back as concertmaster of the Carmel Bach Festival Orchestra.

A six-time winner of the Coleman Chamber Music Contest and recipient of a Fulbright Scholarship for study at the Paris Conservatory, she has been a member of the Cincinnati Symphony for eleven years. Prior to that she played in the National Symphony Orchestra in Washington, D.C. Miss Waller holds a B. A. and M. A. from USC, having graduated with honors.

In 1956 Miss Waller's talents became known to Maestro Salgo and he invited her to participate in the Carmel Bach Festival Orchestra. Her qualities of leadership and her unusual musical ability have endeared Miss Waller to her colleagues and to her audiences.

ELIZABETH N. COPE
Executive Secretary

Although the Carmel Bach Festival is of ten days duration, the office functions the year around with myriad activities demanding the attention of the Executive Secretary. After living in La Jolla for twenty-four years, Mrs. Cope came to Carmel in time to be involved with the Festival of 1969 and in the fall of that year she was officially named Executive Secretary.

Elizabeth Cope's background of ten years as public relations director of La Jolla's Musical Arts Society has proven invaluable in her present association. The Festival appreciates not only her efficiency as Executive Secretary, but also her buoyant personality and her enthusiastic interest in the many facets of Festival activities.

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PROGRAM NOTES by Edward Colby

Lecturer in Music, Head Librarian, Music Library, Stanford University

The Carmel Bach Festival marks its 34th Season with a number of special presentations: Part I of the Christmas Oratorio of J. S. Bach; a world premiere of the new performance version of John Blow's **Venus and Adonis** by Robert Donington; a program of the music of Bach's famous Italian contemporary Antonio Vivaldi, and "Heirs to the Bach Tradition", a concert of works characterized by strong Baroque features from the pens of 19th and 20th century composers. The complete Passion According to St. John takes its place as the monumental work of the musician for whom the Festival is named.

THE PROGRAM

FRIDAY, JULY 16 | 8:30 P.M.

CONCERT | SUNSET THEATER

Christmas Oratorio, BWV 248, Part I — **Johann Sebastian Bach (1685-1750)**

Chorus: Christians, be joyful
Evangelist Recitative (Tenor): Now it came to pass in those days
Recitative (Alto): At last, beloved Savior mine
Aria (Alto): Prepare thyself, Zion
Chorale: How shall I fitly meet Thee
Evangelist Recitative (Tenor): And she brought forth her first-born Son
Chorale, with Soprano and Bass Recitatives: Who rightly can the love declare
Aria (Bass): Mighty Lord
Chorale: Ah, dearest Jesus

SHIRLEY LOVE, *Alto*
JEROLD SIENA, *Tenor (Evangelist)*
MARVIN HAYES, *Bass*

ROSEMARY WALLER, *Violin*
RAYMOND DUSTÉ, JEAN STEVENS, *Oboe d'Amore*
FESTIVAL CHOURS, CHORALE, ORCHESTRA

The characteristics of style and esthetics in the Baroque period made it possible for a composer to use the same music for sacred and secular purposes, and allowed also certain flexibilities in form. It is not surprising, therefore, to find the Christmas Oratorio described as a series of cantatas or to observe that some of its component parts are drawn from Bach's own secular works. Further, each of the "cantatas" may be performed individually.

Six parts are identified in the complete Christmas Oratorio: Part I for the first day of Christmas, Parts II and III for the second and third days, Part IV for New Year's Day, Part V for the Sunday after New Year's, and Part VI for Epiphany. The text consists of passages from the Bible (Luke and Matthew), church hymns, and pieces in part-song style. The texts of these pieces are in general transcribed and modified from secular occasional compositions, probably by Henrici and by Bach himself.

Part I opens with a festive chorus ("Christians, be joyful") followed by the Evangelist's report that Joseph and Mary are proceeding to Bethlehem, where Mary is to bear a child. The contralto aria "Prepare thyself, Zion" is concerned with the thought that Christ was born for the redemption of the world. The Passion chorale introduces a somber note, but the general mood is a compound of joy and devotion, defined by the composer through independent instrumental accmpaniments to the chorales which follow. The tone of the second of these is set by the bass aria "Mighty Lord and King all-glorious."

In overall form the Christmas Oratorio resembles the Passions of Johann Sebastian Bach, with similar disposition of recitative (narrator), solos, choruses and chorales. The Christmas Oratorio was composed and compiled in 1734, near the middle of Bach's Leipzig period.

Though it is generally the custom of the Festival to present works in the original language, an exception is made in this case in order that the story may be easily followed.

Sinfornia Concertante in C major — **Johann Christian Bach (1735-1782)**

Allegro
Larghetto
Allegretto

DONALD PECK, *Flute*
RAYMOND DUSTÉ, *Oboe*
ROSEMARY WALLER, *Violin*
GABOR REJTO, *Cello*

Johann Christian Bach, youngest surviving son of Johann Sebastian, studied first with his father, then with his brother Carl Philipp Emanuel, and in Italy with Padre Giambattista Martini. His success as an opera composer led to an invitation to visit London, where he became music master to Queen Charlotte.

The Sinfonia Concertante in C comes from a set of manuscript parts in the King's Music Library. According to Richard Maunder, editor of the score, this composition is one of Johann Christian's "most large-scale orchestra works . . . most probably written 1775 and 1780 for the very successful concerts organized by Bach and his friend Carl Friedrich Abel." Mozart admired Johann Christian both as man and composer, and the influence of Bach's son is felt in many of his works.

INTERMISSION

Concerto for Piano, K. 488, in A major — **W. A. Mozart (1756-1791)**

Allegro
Andante
Presto

ROBERT GURALNIK, *Piano*

The three piano concertos K. 482 (E flat major), K. 488 (A major) and K. 491 (C minor) were written by Mozart for his subscription concerts in the winters of 1785-86, while the composer was at work on his comic opera **The Marriage of Figaro.** The A major concerto is especially close to the spirit of **The Marriage of Figaro** by virtue of its gentleness, its interplay of the poignant and the sweet, and in its sophisticated but pointed humor. It is, moreover, free from the commanding gestures of Concerto K. 503 and the demonic-tragic qualities of Concerto K. 491.

Two other features give the A major concerto a special place among Mozart's works in this medium: the choice of key and the use of clarinets instead of oboes. Clarinets appear for the first time in Mozart's piano concertos, and in the A major work are instrumental in setting the general mood.

The first movement opens with a lyric idea, and moves effortlessly from one melody to another. Although the music of this movement passes continually from light to darkness to light, the greatest poignancy is concentrated in the Adagio, with its simple melodies. Mozart's humor, on the other hand, permeates the final Rondo, with a buoyancy which is at times breathtaking.

Cantata, BWV 50, "Nun ist das Heil" — **J. S. Bach**

FESTIVAL CHORUS
FESTIVAL CHORALE
FESTIVAL ORCHESTRA

Whether or not other movements have ever existed, the present "cantata" is a compactly integrated composition which has little difficulty in standing alone. The text is based on the passage from Revelation 12:10, "And I heard a loud voice saying in heaven, 'Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night'." The "motive of strength" set to the words "Nun ist das Heil und die Kraft . . ." is extended by a highly rhythmic "motive of joy" and these two patterns are woven into an ingeniously powerful double fugue which Albert Schweitzer regards as one of Bach's mightiest pieces of vocal music. The cantata is believed to have been composed for St. Michael's Day, about 1740.

SATURDAY, JULY 17 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

CHRISTIANE EDINGER, *Violin*

WORKS OF J. S. BACH (1685-1750) for SOLO VIOLIN

Partita No. 3 in E major, BWV 1006

Preludium
Loure
Gavotte
Minuet I
Minuet II
Bourrée
Gigue

Partita No. 2 in D minor, BWV 1004

Allemande
Courante
Sarabande
Gigue
Chaconne

Sonata No. 3 in C major, BWV 1005

Adagio
Fuga
Largo
Allegro assai

SATURDAY, JULY 17 | 3:00 P.M.

LECTURE | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

JOHN BLOW'S "VENUS AND ADONIS"

DR. ROBERT DONINGTON
Visiting Professor at Yale University

SATURDAY, JULY 17 | 8:30 P.M.

CONCERT | **SUNSET THEATER**

Concerto No. 3, in G major, for Two Guitars, Strings and Continuo — **Antonio Vivaldi (c.1699-1741)**

Allegro
Andante
Allegro

HENRI DORIGNY and AKO ITO, *Guitar*

Although Antonio Vivaldi was active in several fields of music, and in several countries, he is remembered particularly for his association with the Ospitale della Pieta in Venice, where he served in important musical capacities from 1704 to 1720 and from 1736 to 1740. The Pieta was home and school for girls abandoned for financial and other reasons, and music was an important part of the education of those with aptitude. From the music students young ladies with special talent were called upon to play solo parts both at the Pieta and elsewhere in the city, and became justly famous under such names as la Michieletta del violin, Lucieta de la viola, Cattarina del cornetto, and Luciana organista.

It was for these soloists and the accompanying orchestra members of the Pieta that Vivaldi wrote a large number of his concertos. The concerto style developed by him through his activity at the girls school was so admired by Johann Sebastian Bach that the latter made transcriptions of a number of Vivaldi's works. The present concerto for two guitars is a transcription by Henry Dorigny and Ako Ito of the Concerto for two mandolins and orchestra, F. V, No. 2.

"Wedding" Cantata, BWV 202, "Weichet nur, betrübte Schatten" — **J. S. Bach (1685-1750)**

Aria: Weichet nur, betrübte Schatten
(Vanish now, ye dismal shadows)
Recitative: Die Welt wird wider neu
(The world becomes new again)
Aria: Phoebus eilt mit schnellen Pferden
(Phoebus hastens with swift steeds)
Recitative: Drum sucht auch Amor sein Vergnügen
(Therefore Amor also seeks his pleasure)
Aria: Wenn die Frühlingslüfte streichen
(When the spring breezes blow)
Recitative and Arioso: Und dieses ist das Glücke
(And this is the happiness)
Aria: Zu freien in Maien
(To be joyful in May)
Recitative: So sei das Band der keuschen Liebe
(So be the bond of pure love)
Gavotte: Sehet in Zufriedenheit
(See in contentment)

EVELYN MANDAC, *Soprano*
ROSEMARY WALLER, *Violin*
RAYMOND DUSTE, *Oboe*

Among Bach's several wedding cantatas, "Weichet nur" is undoubtedly the oldest, dating probably from the Cothen period or from a few years thereafter. As Philipp Spitta justly remarks,

Continued on next page

"The text is a pleasing poem about spring, which subject naturally leads to the spring of love in two hearts." In nearly all of his vocal works, whether sacred or secular, Bach conveys through music the spirit and often the letter of the words. The accompaniment for the opening aria, for example, is a musical representation of vanishing shadows and the atmosphere of spring breathes through the following movements, the last of which is a charming gavotte.

Concerto for Flute, K. 314, in D major **W. A. Mozart (1756-1791)**

Allegro aperto
Andante ma non troppo
Allegro

DONALD PECK, *Flute*

Mozart's compositions which employ the flute as solo instrument are two concertos, an Andante with orchestra, and two quartets. All appear to have been written to fulfill a commission from an amateur Dutch flutist; the proceeds assisted in financing the composer's trip to Paris in 1778.

Abraham Veinus regards the style of these concertos as characteristic of Mozart's Salzburg manner. The orchestra is still small, the exploitation of instrumental tone color rather limited, and the main emphasis is still upon clarity and elegance. The interest of this concerto lies further, according to Veinus, in the prodigality of its melodies, with an "occasional highlight of orchestral color or of contrapuntal complexity."

INTERMISSION

VENUS AND ADONIS

JOHN BLOW (c.1648-1708)

"A masque for the entertainment of the King"

New performing version
by
ROGERT DONINGTON

SANDOR SALGO
Music Director

JOHN OLON-SCRYMGEOUR
Stage Director

WILLIAM S. EDDELMAN
Set and Costume Designer

RHONDA KAY MARTYN
Choreographer

CAST

Venus . . . . . EVELYN MANDAC
Adonis . . . . . DOUGLAS LAWRENCE
Cupid . . . . . JOAN ZAJAC
Shepherdess . . . . . ELEANOR BAILEY
First Shepherd . . . . . DONALD ANDREWS
Second Shepherd . . . KEITH R. HALVERSON
Huntsman . . . . . WILLIAM RHODES
Dancers . . . . . RHONDA KAY MARTYN, CATHERINE BLOOMFIELD, CHRISTINE MILLS, WILLIAM BROWNE, WILLIAM CARSON, JOE CHAVEZ
Followers of Cupid . . . . . ADAM COSTA, JAMIE MEARNS, JEFF PAGE, JOHN STINE, BRECK TOSTEVIN

Members of FESTIVAL CHORALE
FESTIVAL ORCHESTRA

There are three short acts, which will be performed without interval.

Notes
by
Robert Donington

Blow's miniature but powerful opera was first performed as "a masque for the entertainment of the King." The King was Charles II; Venus was sung by his mistress Moll Davies; Cupid was sung by their gifted daughter, Lady Mary Tudor, at the age of nine or not much more. It was quite a family affair.

At Carmel we have a large and more public audience; and we have done with the music exactly what a seventeenth-century arranger would have done. We have brought it out in a new version, adapted to our present occasion. In fact, there actually was a seventeenth-century arranger of VENUS AND ADONIS, whose anonymous version was considerably different. We have taken something from each, and added something different again.

Blow, after the custom of his day, left his accompaniment mainly to be improvised at the harpsichord; but in a hall or theatre, many other instruments would have been used as well, and I have provided for enough of them in our Carmel version. Nothing has been cut out, and nothing has been changed around. The scoring has merely been brought throughout up to normal theatrical sonority, then as now; and some ritornellos have been added which, in common seventeenth-century manner, were needed and intended but not supplied by the composer.

The Prologue provides some pointed satire on the amorous habits of the courtiers to whom it was originally directed; but current habits are perhaps not so different that we cannot share in the enjoyment. The First Act shows Venus delighting in her Adonis, yet nagging him, as women will, to show himself a man by going to the hunt. The Second Act is all charm and divertissement, making us more vulnerable to the coming tragedy. The Third Act brings Adonis back mortally wounded by that symbolical boar of ancient mythology, where indeed Adonis, like other sacrificial gods, was born again; but Blow leaves us with Venus' grief and ours, in the most moving of final choruses.

SUNDAY, JULY 18 | 2:30 P.M.

CONCERT | **SUNSET THEATER**

THE PASSION OF OUR LORD ACCORDING TO ST. JOHN

BMV 245

JOHANN SEBASTIAN BACH (1685-1750)

The Evangelist . . . . . James Schwabacher
Jesus . . . . . Douglas Lawrence
Pilate . . . . . Daniel Elias
Peter . . . . . Robert Bernard
Maid . . . . . Caterina Micieli
Officer . . . . . Tommy Goleeke
Servant of the High Priest . . . Alvin J. Brightbill
Roman Soldiers . . . . . Mary-Esther Nicola,
Jennifer Judith Chase, Gregory Wait,
William Rhodes

Evelyn Mandac, *Soprano*
Shirley Love, *Alto*
Jerold Siena, *Tenor*
Marvin Hayes, *Bass*

Donald Peck, *Flute*
Raymond Dusté, Jean Stevens, *Oboe and Oboe d'Amore*
Sally Kell, *Viola da Gamba and Cello*
Walter Trampler, Karen Phillips, *Viola d'Amore*
Kenneth Ahrens, *Organ*
Ralph Linsley, *Harpsichord*
Festival Chorus, Chorale, Orchestra

There will be an INTERMISSION of 30 minutes between Parts I and II.

A complete text in German and English will be available at each Sunday performance.

"The Passion according to St. John" was composed at Cöthen in the winter of 1722-23 at the time of Bach's candidacy for the Cantorate of the Leipzig Thomaskirche. Since it was first performed shortly before Bach's appointment was made official, it is probable that Bach provided the work as further proof of his qualifications or as preliminary confirmation on his acceptance by the church council.

The text is founded on a celebrated poem by Brockes earlier set to music by, among others, G. F. Handel. The narrative proper, drawn from the fourth Gospel, is entrusted to the Evangelist, whose lines provide a framework for the comments and dialogues of Jesus, Peter, Pilate and the other "dramatis personae." As biographer Albert Schweitzer points out, "St. John's version of the Passion is in the main only a picture of the great scenes of the trials before the High Priest and Pilate. It has an air of excitement and passion. Bach was aware of this characteristic and he reproduces it in his music." The intensity of **The Passion according to St. John** contrasts with the more contemplative tone of the later **Passion according to St. Matthew.**

The musical form of the **Passion** is a succession of cantatas, each of which closes with a chorale. In the "St. John" several of the chorales are used more than once, but with harmonizations which differ in accordance with the text. Each is sung not only by the Christian community (in white robes) but also by the crowd, (turba), High Priests and Roman soldiers (in red robes), for all share in contemplation of our Lord's suffering and death. Because all share a sense of guilt as well, the entire chorus is heard also in the role of a raging mob; in these pieces Bach's themes are like long-drawn howls, suggesting on the part of the people an almost demoniacal fanaticism.

The aria, "It is finished," an expression of deep and racking grief, is developed from the falling sequence in which Jesus utters His last words. In accordance with the Leipzig tradition, the chorale, "When comes my hour of parting," is sung at this point. The final chorus is also based on a descending motive, but its aura of suffering is tempered in the closing chorale, a profound expression of hope for a life after death.

MONDAY, JULY 19 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

TRAMPLER — PHILLIPS DUO

Viola and Viola d'Amore

Assisted by

Naoum Benditzky, *Cello*

Ralph Linsley, *Harpsichord*

Three Fantasias — **Thomas Morley (1557-1604)**

Three Spielstücke — **G. G. Gastoldi (1556-1622)**

Three Movements — **Pietro Nardini (1722-1793)**

Partita No. 7, for Two Viole d'Amore and Continuo — **H.I.F. Biber (1644-1704)**

Praeludium
Allemande
Sarabande
Gigue
Aria
Trezza
Arietta Variata

Fantasy No. 10 — **G. P. Telemann (1681-1767)**

Presto
Largo
Allegro

Duo No. 3 — **W. F. Bach (1710-1784)**

Trio in G major, for Two Violas and Cello — **J. N. Hummel (1778-1837)**

Allegro moderato
Andante gracioso
Menuetto: Allegretto
Rondo a la Burlesca: Vivace

MONDAY, JULY 19 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH, MONTEREY

KENNETH AHRENS, *Organ*

assisted by

MARY-ESTHER NICOLA, *Soprano*

Concerto, BWV 593, in A minor (after Vivaldi) — **J. S. Bach (1685-1750)**

Allegro
Adagio
Allegro

Arias — **G. F. Handel (1685-1759)**

O magnify the Lord (Chandos Anthem No. 8)
In Jehovah's awful sight (Deborah)
Recitative: O King of Kings — Aria: Alleluia (Esther, 2nd version)

Variations on the Chorale: "Sei gegrüsset, Jesu gütig" J. S. Bach
(Hail to Thee, kind Jesus) BWV 768
Chorale
Variation 1: Bicinium
Variation 2: Three-part setting
Variation 3: Two-part counterpoint
Variation 4: In three parts, melody in the top voice
Variation 5: Four-part setting
Variation 6: Organ Trio, melody in the pedal
Variation 7: Three-part setting
Variation 8: In four parts, melody in the top voice
Variation 9: Organ Trio, melody in the pedal
Variation 10: Chorale Fantasia
Variation 11: Five-part setting

Arias — **G. F. Handel**

Piangerò la sorte mia (Julius Caesar)
Amor commanda (Floridante)
Sommi Dei (Radamisto)

Prelude and Fugue, BWV 552, in E flat major — **J. S. Bach**

MONDAY, JULY 19 | 8:30 P.M.

CONCERT | SUNSET THEATER

Canzona in the Ninth Mode for Three Brass Choirs
Giovanni Gabrieli (c.1535-1612)

Edited by John Kolarik

Brass Choir I:
EDWARD HAUG, RICHARD YOST, *Trumpet*
MAX MAZENKO, *Horn*
JACK R. BAYES, *Trombone*

Brass Choir II:
RALPH LACANNA, MARK FASMAN, *Trumpet*
WENDELL RIDER, *Horn*
WILLIAM ERLENDSON, *Trombone*

Brass Choir III:
CHARLES R. BUBB, JR., CAROLE KLEIN, *Trumpet*
SHARON WILLIAMS, *Horn*
JEROME JANSEN, *Trombone*

Architectural and musical style were singularly united in those compositions of Giovanni Gabrieli written for two or more individual choirs of instruments. This spatial organization of a composition into opposing bodies of sound, marked by echo effects, emphasizes the "stile concertato" (style of competing forces). The antiphonal responses of the three choirs are given from three stations in accordance with the pattern ascribed to Gabrieli when he placed his choirs in three naves of the San Marco in Venice.

Concerto for Violin, BWV 1041, in A minor — **J. S. Bach (1685-1750)**

(Allegro)
Andante
Allegro assai

CHRISTIANE EDINGER, *Violin*

This concerto, one of the three surviving violin concertos of Bach (the others can be traced through later transcriptions for clavier made by Bach himself) was composed in Cothen when Bach, is the service of the Prince of Anhalt-Cothen, was engaged primarily in writing secular instrumental music for the Prince's Calvinistic court. It is praised by many critics for its "organic seamless quality." Motive seems to develop effortlessly from motive in the Baroque tradition of "Fortspinnung," the constant spinning-out of a melodic fragment.

In the first movement, a spirited bourrée, the solo line takes its primary material, notably the rising 32nd note figure, which is simply an ornamental configuration of the basic melodic line. The second movement consists of an "ostinato bass," over which the violin spins flowing Italian passage-work. The third movement is an Italian "giga"; by dividing the quick triplet figuration into still smaller note values, the soloist brings the work to a fevered climax. —Wye Townsend Jamison

"Coffee" Cantata, BWV 211, "Schweigt stille, plaudert nicht"
J. S. Bach

Narrator . . . . . JAMES SCHWABACHER
Lieschen . . . . . EVELYN MANDAC
Schlendrian . . . . . DOUGLAS LAWRENCE

Members of the FESTIVAL ORCHESTRA

Recitative (Narrator)
Aria (Schlendrian)
Recitative (Lieschen, Schlendrian)
Aria (Lieschen)
Recitative (Lieschen, Schlendrian)
Aria (Schlendrian)
Recitative (Lieschen, Schlendrian)
Aria (Lieschen)
Recitative (Narrator)
Trio (Lieschen, Narrator, Schlendrian)

Toward the end of the 17th century the coffee-drinking craze swept through Europe. At first it was popular only with the upper classes, but before long the average citizens were following their lead and coffee houses sprang up in most cities. Some of the more conservative of the older generation were alarmed at the possible ill-effects of coffee addiction on the youth, and at least one German ruler, the Landgrave of Hesse, saw fit to ban its use. Against this background Bach's humorous secular cantata, a "Dramma per Musica" takes its place.

The text, written by Bach's principal librettist, the Leipzig poet Picander, opens and closes with the tenor relating the story in the manner of the Evangelist in an early oratorio. Then follows

Continued on next page

an exchange between Schlendrian (whose name implies "old-fashioned" in German), a bass, and his daughter Lieschen, a soprano, in which the father attempts to persuade his daughter to give up her coffee-drinking. However, Lieschen is impervious to his persuasion, and resists even his threat to withold outings and fancy clothes, until at last Schlendrian hits upon the strategy that strikes right to his young daughter's heart. He refuses to find a suitor for her until she gives up the habit. Lieschen immediately capitulates, preferring apparently a husband to a pot of coffee. But as the crafty parent goes off jubilantly, promising to find a husband both rich and clever ,his mischievous daughter reveals that she will make a prospective husband sign a marriage contract permitting her to brew coffee whenever she wishes. This humorous touch was not included in the original poem by Picander, so we may consider it a witty addition that is Bach's own.

The "Coffee Cantata" proves that Bach was as much at home in the comic vein as he was in the serious. Indeed, it is Bach's joyous music that enlivens the otherwise somewhat thin text, and gives life to the charming and believable characters of the crusty father and his pert daughter. The arias give full play to Bach's skill in orchestration, clearly defining the mood and subtly conveying the change of atmosphere in the text. The recitative passages are treated as carefully and skillfully as any to be found in Bach's most famous works. —Clare Rayner

INTERMISSION

Symphony No. 96, "The Miracle" **Joseph Haydn (1732-1809)**

Adagio — Allegro
Andante
Menuetto: Allegretto
Finale: Vivace

FESTIVAL ORCHESTRA

Although Haydn's music had become known in many parts of Europe as early as the 1760's, the composer himself travelled but little until 1791, when he made the first of two visits to London. For these occasions he composed the twelve "London" or "Salomon" — from the name of the impresario who invited him — symphonies, Nos. 93-104, termed by historian Donald Grout as "the crown of his achievement. Everything he had learned in forty years of experience went into them."

Symphony No. 96 was first performed on March 1, 1791, according to Haydn's diary and letters to his friends Luigia Polzelli and Marianne von Genzinger. It quickly became a favorite with London audiences and was repeated during the same season and that of 1792. H. C. Robbins Landon, in his monumental book on the Haydn symphonies, considers this work, "with its delicate orchestration and the sweetness of its second movement," still close to the intimate quality of the symphonies of 1788. He concludes that Haydn's sensitivity to public taste and the favorable reception of this symphony was responsible for the appearance of some of the same features in later symphonies for the London audiences.

The story goes that after the first performance of Symphony No. 96, the audience rushed forward enthusiastically toward the stage. At that moment the large crystal chandelier crashed to the floor. Miraculously no one was hurt. Hence the name, "The Miracle" Symphony.

TUESDAY, JULY 20 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

DOUGLAS LAWRENCE, *Baritone*

DONALD PECK, *Flute*

DARLENE LAWRENCE, *Piano*

Spanish Songs (arranged by Arne Dorumsgaard)

Triste estaba el Rey David — **Alonso de Mudarra** (c.1506-1580)
Con amores la mia madre — **Juan de Anchieta**
Pampano verde — **Francisco de al Torre**
De antiquera sale el moro — **Cristóbal de Morales** (c.1500-1553)
A la caza, sus, a caza — **Mena (?) Gabriel**

Sonata, BWV, in A minor for Solo Flute **J. S. Bach** (1685-1750)

Allemande
Corrente
Sarabande
Bourrée anglaise

Songs **Henry Purcell** (1659-1695)

Ye twice ten thousand deities — **arr. by Sergius Kagan**
If music be the food of love — **arr. by Benjamin Britten**
I'll sail upon the dog-star
There's not a swain on the plain
Sweeter than roses

Steinway Piano loaned through the courtesy of Santa Catalina School

TUESDAY, JULY 20 | 8:30 P.M.

CONCERT | SUNSET THEATER

Brandenburg Concerto No. 6, BWV 1051 — **J. S. Bach (1685-1750)**

Allegro
Adagio ma non troppo
Allegro

WALTER TRAMPLER and KAREN PHILLIPS, *Solo Viola*
ROBERT DONINGTON, RUTH ADAMS, *Viola da Gamba*
SALLY KELL, *Cello*
Continuo: RALPH LINSLEY, *Harpsichord*
RICHARD T. ANDREWS, *Contrabass*

Although we have no definite information regarding the motivation for the choice of the various instrumental groups employed in the six Brandenburg concertos, the exploration of instrumental sonorities appears to be a strong factor. In Concerto No. 6 all of the instruments are comparatively low in pitch, the highest note sounded being two-lined G. This final concerto is one of the three in which concertino and ripieno are practically one and the same and it is in motivic interplay rather than in the distinct separation of instrumental groups that we find the writing characteristic of a concerto grosso.

The first movement opens with an interlocking canon between the two violas at the unison over a steady 8th-note motion in the lower instruments, and this is followed by a motive in which the rhythmic pattern is reversed. The Adagio, on the other hand, is structured on a ground bass shadowed by the cello, over which the violas weave their imitatively melodic lines. The gambas, absent from the slow movement, join in the gigue-like finale, in which the steady tread of the opening Allegro is reestablished as a hallmark of the ritornello.

Cantata, BWV 55, "Ich armer Mensch" — **J. S. Bach**

Aria: Ich armer Mensch, ich Sündenknecht
(Poor wretched man, slave of sin)
Recitative: Ich habe wieder Gott gehandelt
(I have offended God)
Aria: Erbarme dich
(Have mercy, Lord)
Recitative: Erbarme dich
(Have mercy, Lord)
Chorale: Bin ich gleich von dir Gewichen
(I have been parted from Thee)

JEROLD SIENA, *Tenor*
DONALD PECK, *Flute*
RAYMOND DUSTÉ, *Oboe d'Amore*
Members of FESTIVAL ORCHESTRA

Through the text and the music of Cantata BWV 55 the unforgiving servant of the parable set forth in Matthew 18: 23-25 is led from a state of utter wretchedness to seek forgiveness by virtue of the grace of Christ. Musical penetration of the psychology of the sinner is found in the chromaticism of the vocal line of the opening aria and in the unrelenting quality of the accompaniment figure. The recitative expresses the futility of attempting to flee from God's wrath. In the aria, "Erbarme dich" and in the following recitative, the sinner pleads for mercy; this is assured in the text of the final chorale.

This cantata, which Kurt Singer describes as "a musical sermon on a single theme," was composed in 1731 or 1732 for the 22d Sunday after Trinity.

INTERMISSION

Concerto in the Italian Style, BWV 1051 — **J. S. Bach**

Allegro
Andante
Presto

Chromatic Fantasy and Fugue, BWV 903, in D minor

Partita No. 4, BWV 828, in D major

Ouverture
Allemande
Courante
Aria
Sarabande
Menuett
Gigue

ROY BOGAS, *Piano*

Between 1731 and 1742 four publications of works by J. S. Bach were issued under the general title Clavier-Übung (Keyboard Study), a designation adopted by Bach from earlier collections of Kuhnau and Krieger. In order of appearance the **Clavier-Übung** consists of the following: the six Partitas, BWV 825-830 (published as a set in 1731); the Concerto in the Italian Style, and the Overture in the French Manner, BWV 971 and 831 (1735); a number of organ chorales, BWV 669-689, with the Prelude and Fugue in E flat, "St. Anne's", BWV 552 and four Duets, BWV 802-805 (1739), and the Goldberg Variations, BWV 988.

In these works, writes Manfred Bukofzer in **Music in the Baroque Era,** "Bach reaped the fruits of his sustained efforts to give all types a degree of stylization that carried them to the peak of baroque characterization." But there are also certain "traces of modernism," including the "clavieristic virtuoso technique of Domenico Scarlatti." The Italian Concerto is notable for its "orchestral" scoring, especially evident in the tutti-solo effects in the first movement and in the ostinato bass of the Andante.

The Chromatic Fantasy is an earlier work, originating about 1720 and revised by the composer some ten years later. Like **The Well-Tempered Clavier,** the Chromatic Fantasy serves to exploit the new tonal juxtapositions made possible by equal temperament of the keyboard — equal distance in pitch between semitones — which was coming into practice.

WEDNESDAY, JULY 21 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

PROGRAM OF MUSIC FOR GUITAR

HENRI DORIGNY

and

AKO ITO

Renaissance Dances — **John Dowland (1562-1626)**

Mrs. Nichol's Almand
Lachrimae antiquae pavan
The Earl of Essex Galiard
The King of Denmark Galiard

Concerto in D major — **Vivaldi-Bach**

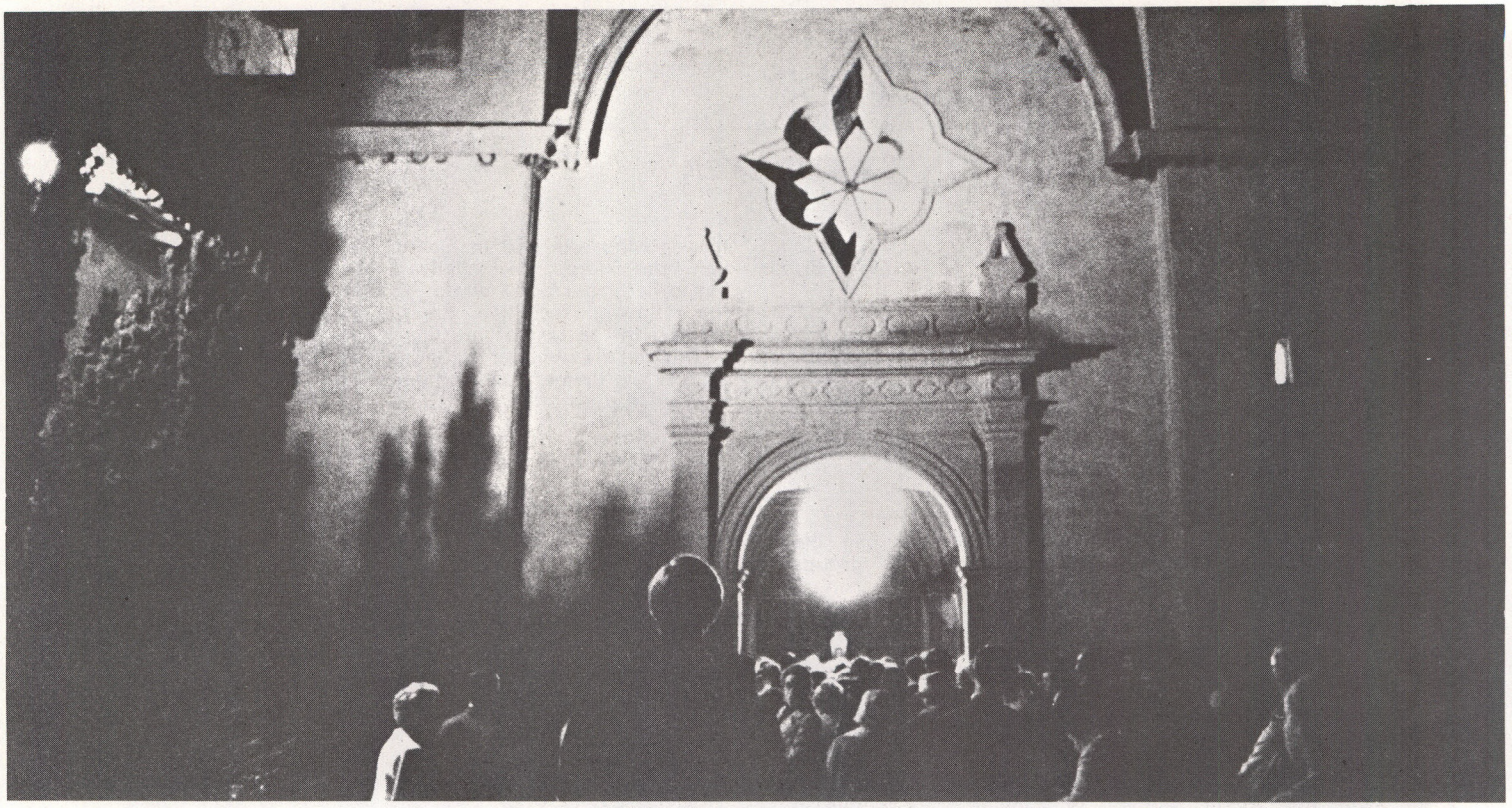
Allegro
Larghetto
Allegro

Two Sonatas — **Domenico Scarlatti (1685-1757)**

Gavotte Variée — **Jean-Philippe Rameau (1683-1764)**

Suite No. 1 for two Guitars — **J. B. Marella**

Andante
Menuet
Rondo
Gigue



WEDNESDAY, JULY 21 | **3:00 P.M.**

LECTURE | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

THE MUSIC OF VIVALDI

DR. RAYMOND KENDALL
Executive Director, Young Musicians Foundation,
Los Angeles

CARMEL MISSION BASILICA

WEDNESDAY, JULY 21 | **10:00 P.M.**

CONCERT | **CARMEL MISSION BASILICA**

WORKS OF ANTONIO VIVALDI (c.1669-1741)

FESTIVAL CHORALE

FESTIVAL ORCHESTRA

Antonio Vivaldi (1678-1741) born in Venice, was a pupil of his father and of Giovanni Legrenzi. One of the most famous of the contemporaries of J. S. Bach, Vivaldi is acknowledged as one of the principal contributors to the development of the instrumental concerto. His influence was felt by Bach himself by the transcriptions made by the German masters of Vivaldi's works. Tonight's program not only pays tribute to Vivaldi's skill in the writing of instrumental music, but also reflects the growing interest in his sacred compositions.

"Stabat Mater" for Contralto, Strings and Continuo

Stabat Mater
Cuius animam
Oquam tristis
Eja Mater
Fac ut ardeat
Amen

SHIRLEY LOVE, *Contralto*

Concerto for Two Trumpets, F. IX, No. 1, in C major

Allegro
Largo
Allegro moderato

EDWARD HAUG, RALPH LACANNA, *Trumpet*

Only one concerto for two trumpets by Vivaldi is known, and this work is in the tradition of Italian music for brass instruments, a tradition in force before the turn of the century. These works were subject, of course, to the limitations of the natural instruments — without keys — for which they were written; scale passages were available only in the higher registers.

Vivaldi's concerto for two trumpets demonstrates how the composer sought to overcome these limitations. His success is apparent in the "festive splendor" of the first bars of the opening movement. The middle movement is a six-measure transitional passage for strings only. Like the first movement, the final Allegro is endowed with evidences of the composer's imagination in the interplay and rhythmic variety of the solo parts.

Concerto for Viola d'Amore, F. 11, No. 2, in D minor

Allegro
Largo
Allegro

WALTER TRAMPLER, *Viola d'Amore*

Among Vivaldi's six solo concertos for viola d'amore, three are in the key of D minor. The composer was obviously partial to this instrument, the tone of which is modified by sympathetic strings vibrating with the bowed strings. The work is a brilliant one. It is interesting to note that for the most part the solo instrument is kept at some distance above the accompanying strings, and that only in the last movement does its part approach the lower limits of its range.

"Gloria"

Chorus: Gloria in excelsis Deo
(Glory be to God on high)
Chorus: Et in terra pax
(And on earth peace to men)
Duet (Two Sopranos): Laudamus te
(We praise Thee)
Chorus: Gratias agimus tibi
(We give thanks to Thee)
Chorus: Propter magnam gloriam
(For Thy glory)
Aria (Soprano): Domine Deus
(Lord, God)
Chorus: Domine Fili Unigenite
(Lord, the only begotten Son)
Aria (Alto): Domine Deus, Agnus Dei
(Lord, God, Lamb of God)
Chorus: Qui tollis peccata mundi
(Who takest away the sins of the world)
Aria (Alto); Qui sedes ad dexteram Patris
(Who sittest at the right hand of the Father)
Chorus: Quoniam tu solus Sanctus
(For Thou only art Holy)
Chorus: Cum Sancto Spiritu
(With the Holy Ghost)

EVELYN MANDAC, *Soprano*

MARY-ESTHER NICOLA, *Soprano*

SHIRLEY LOVE, *Alto*

Vivaldi's instrumental works achieve a total approaching six hundred concertos and sonatas. His output of operas and sacred vocal music, while not comparable numerically, is impressive for other reasons. His biographer Walter Kolneder believes that some of his sacred works may stand with those of Johann Sebastian Bach. Both Kolneder and Robert Stevenson speculate on the interaction of the two composers in the field of sacred music, Kolneder concluding that while there are many similarities, it is likely that they arise from a common background rather than a mutual knowledge of each other's compositions.

THURSDAY, JULY 22 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

JAMES SCHWABACHER, *Tenor*

assisted by

TOMMY GOLEEKE, *Tenor*
MARGARET SHAKESPEARE, *Violin*
MARK VOLKERT, *Violin*
SHIRLEY DOUTY, *Cello*
RALPH LINSLEY, *Harpsichord and Piano*

English Lute Songs

Hark, hark! the lark (Shakespeare, Cymbeline, c.1609) — **Robert Johnson**

Have you seen the bright lily grow? (Jonson, The Devil is an Ass, 1616) — **Robert Johnson**

Grief keep within (1606) — **John Danyel**

Awake, sweet love, thou art returned (1597) — **John Dowland**

It was a lover and his lass (1600) — **Thomas Morley**

Solo Cantata for High Voice — **Giacomo Carissimi** (1605-1674)
Apritevi, Inferni

Ariette for Tenor, two Violins and Continuo
Povere mie catene
Si, si, fedel — **Alessandro Scarlatti** (1660-1725)
Labra gradite

Chamber Duet for two Tenors
Lacrime mie — **Marc' Antonio Cesti** (1623-1669)

Music of the Bach Family
Dir, dir, Jehova, will ich singen
Brich entzwei, mein armes Herze — **Johann Sebastian Bach** (1685-1750)

Kein Hälmlein wächst auf Erden — **Wilhelm Friedemann Bach** (1710-1784)

Die Trennung — **Carl Philipp Emanuel Bach** (1714-1788)

Wider den Übermut
Der neunzehnte Psalm
Passionslied

Vauxhall Song: Midst silent shades — **Johann Christian Bach** (1735-1782)

Wiegenlied einer Mutter — **Wilhelm Friedrich Ernst Bach** (1759-1845)

Steinway Piano loaned through the courtesy of Santa Catalina School

THURSDAY, JULY 22 | 3:00 P.M.

SYMPOSIUM | **PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH**

"THE MUSICAL STYLE OF THE BAROQUE AND ITS INFLUENCE ON LATER COMPOSERS"

Moderator: DR. RAYMOND KENDALL, Executive Director, Young Musicians Foundation, Los Angeles

Panel: DR. ROBERT COMMANDAY, Music Editor, San Francisco Chronicle

DR. BURTON KARSON, Associate Professor of Music, California State College, Fullerton

THURSDAY, JULY 22 | 8:30 P.M.

CONCERT | **SUNSET THEATER**

HEIRS TO THE BACH TRADITION

The astonishing wealth of musical forms and techniques developed during the 17th and 18th centuries have provided models for composers from Bach's sons to the late Igor Stravinsky. The period of the Baroque was one of intense political, economic, scientific, intellectual and artistic activity, and the momentum which it generated is reflected in the achievements and problems of today. Of the four great figures — Rameau, Bach, Handel and Domenico Scarlatti — born within a span of slightly over two years, it is Bach to whom composers of our time have turned most frequently for inspiration. Since Bach himself was in a position, historically and because of his personal qualities, to absorb the major currents of his time, the heirs to the Bach tradition are heirs to a rich legacy of compositional and performance practice.

Motet, "Singet dem Herrn," BWV 225 — **J. S. Bach (1685-1750)**

FESTIVAL CHORALE

The practice of singing two motets each Sunday at each of the Leipzig churches of which Bach was organist and musical director would lead one to suspect the existence of a large body of works in this category by Johann Sebastian. The six surviving motets of Bach were, however, in the opinion of Albert Schweitzer, composed for special occasions. Bach undoubtedly relied on the traditional Latin motets available in the two churches for the required Sunday performances.

Singet dem Herrn is scored for double chorus. Schweitzer points out that in Bach's time the pure vocal style had been

Continued on next page

lost by German composers, and that it was expected that instruments would be used in support of the voices. This practice is observed in this evening's performance, for which instrumental parts have been supplied by Professor Leland Smith of Stanford University. It was a performance of **Singet dem Herrn** that did much to awaken Mozart's interest in Bach in the course of a visit to Leipzig.

Concerto in D major for String Orchestra — **Igor Stravinsky (1882-1971)**

Vivace
Arioso
Rondo: Allegro

An important aspect of the development of instrumental music in the 17th and 18th centuries was the individualization of the instrumental line. This practice reached a high point in the Bach Brandenburg concertos and orchestral suites and again in the orchestral works of Mozart, Haydn and Mendelssohn. Composers of the later 19th century were, with a few notable exceptions, more often concerned with tone colors formed by combinations of instrumnts.

Stravinsky, on the other hand, felt impelled to restore the individual integrity of the various instruments. From 1918 to the mid-1950's Stravinsky pursued this interest in music of preceding centuries, turning again and again to the Baroque period for models. The Concerto in D, commissioned to celebrate the 20th anniversary of the Chamber Orchestra of Basle, Switzerland, shows the consummate skill and sophistication which Stravinsky had attained in writing "neo-Baroque" music by 1946.

Concerto for Violin and Cello, Op. 102, in A minor — **Johannes Brahms (1833-1897)**

Allegro
Andante
Vivace non troppo

CHRISTIANE EDINGER, *Violin*

GABOR REJTO, *Cello*

The continuing interest in the music of Johann Sebastian Bach through the mid-19th century passed from Felix Mendelssohn-Bartholdy and his colleague Robert Schumann to Schumann's friend and protege Johannes Brahms. This interest occupied Brahms both as conductor and composer. In the latter capacity he wrote works introducing early techniques and forms, such as the passacaglia and chaconne, variations on the music of early composers, and complete works modeled on early forms: organ chorales, motets and the double concerto.

Brahams worked on this "concerto grosso" in the summer of 1887 and it was given trial performances on September 21 and 23 in the presence of Schumann's widow, Clara. There is general agreement among writers on Brahms that although the Concerto for violin and cello is unusual in its combination of instruments and in its sonorities, conscientious listeners will find many beauties in its structural aspects and especially in the lyrical second movement.

INTERMISSION

"Te Deum" — **Zoltan Kodály (1882-1967)**

EVELYN MANDAC, *Soprano*
SHIRLEY LOVE, *Alto*
JEROLD SIENA, *Tenor*
MARVIN HAYES, *Bass*
FESTIVAL CHORUS, CHORALE, ORCHESTRA

Zoltan Kodaly held a deep interest in the history of his country, which through the centuries had witnessed the march of many civilizations. His Te Deum was commissioned by the Budapest Municipality to commemorate a historical event of patriotic significance, the liberation of the city Buda from the Turks in 1686. It was first performed on September 2, 1936, in the Coronation Church of Buda Castle, an edifice built by Bela IV in the 13th century, and rich in historical relics.

In his musical tribute to the Castle's history, Kodaly draws on Baroque symbolism, apparent in the use of triplet figures for the Sanctus in the manner of Bach's Mass in B minor. In the fugue "Pleni sunt coeli", Baroque choral polyphony acquires, in the words of Laszlo Eosze, "an entirely new spirit." Kodaly thus achieves not only a mingling of the national melos with that of the European tradition, but symbolically, a composer's perspective of his country's place in European history.

FRIDAY, JULY 23 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

GABOR REJTO, *Cello*

ALICE REJTO, *Piano*

Sonata in D major, BWV 1028 — **J. S. Bach (1685-1750)**

Adagio — Allegro
Andante
Allegro

Pièces en Concert — **François Couperin (1668-1733)**

Prelude
Sicilienne
La Tromba
Plainte
Air de Diable

Suite No. 5, in C minor, for Solo Cello — **J. S. Bach**

Prelude
Allemande
Courante
Sarabande
Gavotte I — Gavotte II
Gigue

Steinway Piano loaned through the courtesy of Santa Catalina School

FRIDAY, JULY 23 | 8:30 P.M.

CONCERT | SUNSET THEATER

Repeat of Friday, July 16, Program

SATURDAY, JULY 24 | 11:00 A.M.

CHAMBER MUSIC RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

MARGOT POWER, *Soprano*
MARTHA TODD BLAINE, *Flute*
RAYMOND DUSTÉ, *Oboe*
SUSAN WILLOUGHBY, *Bassoon*
RONALD HUDSON, *Violin*
SALLY KELL, *Cello*
RALPH LINSLEY, *Harpsichord*

Sonata No. 5, in D major, for Bassoon and Continuo — **Johann Ernst Gaillard**

Italian Songs

Amarilli, mia bella — **Giulio Caccini (c.1546-1618)**

Per la gloria d'adorarvi — **Giovanni Bononcini (1670-1747)**

Vergin, tutto amor — **Francesco Durante (1684-1755)**

Danza, danza fanciulla gentile

Sonata No. 3, in A major, for Cello and Continuo — **Alexandre Canavas (c.1735-1773)**

Allegro
Andante
Tempo di Menuetto

Cantata, "Solitudine avenne" for Soprano, with Flute Obbligato, and Continuo — **Alessandro Scarlatti (1660-1725)**

Recitative: Solitude avenne
Aria: Io vi miro ancor vestite
Recitative: Ma pur tra voi non troppo
Aria: Una volte eri tu solo

Trio Sonata in G minor, for Violin, Oboe and Continuo — **G. P. Telemann (1681-1767)**

Mesto — Allegro
Andante
Vivace

SATURDAY, JULY 24 | 3:00 P.M.

LECTURE | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

"THE PASSION ACCORDING TO ST. JOHN"

DR. ROBERT DONINGTON, Visiting Professor at Yale University
and
GLORIA ROSE DONINGTON, Howard Foundation Fellow

SATURDAY, JULY 24 | 8:30 P.M.

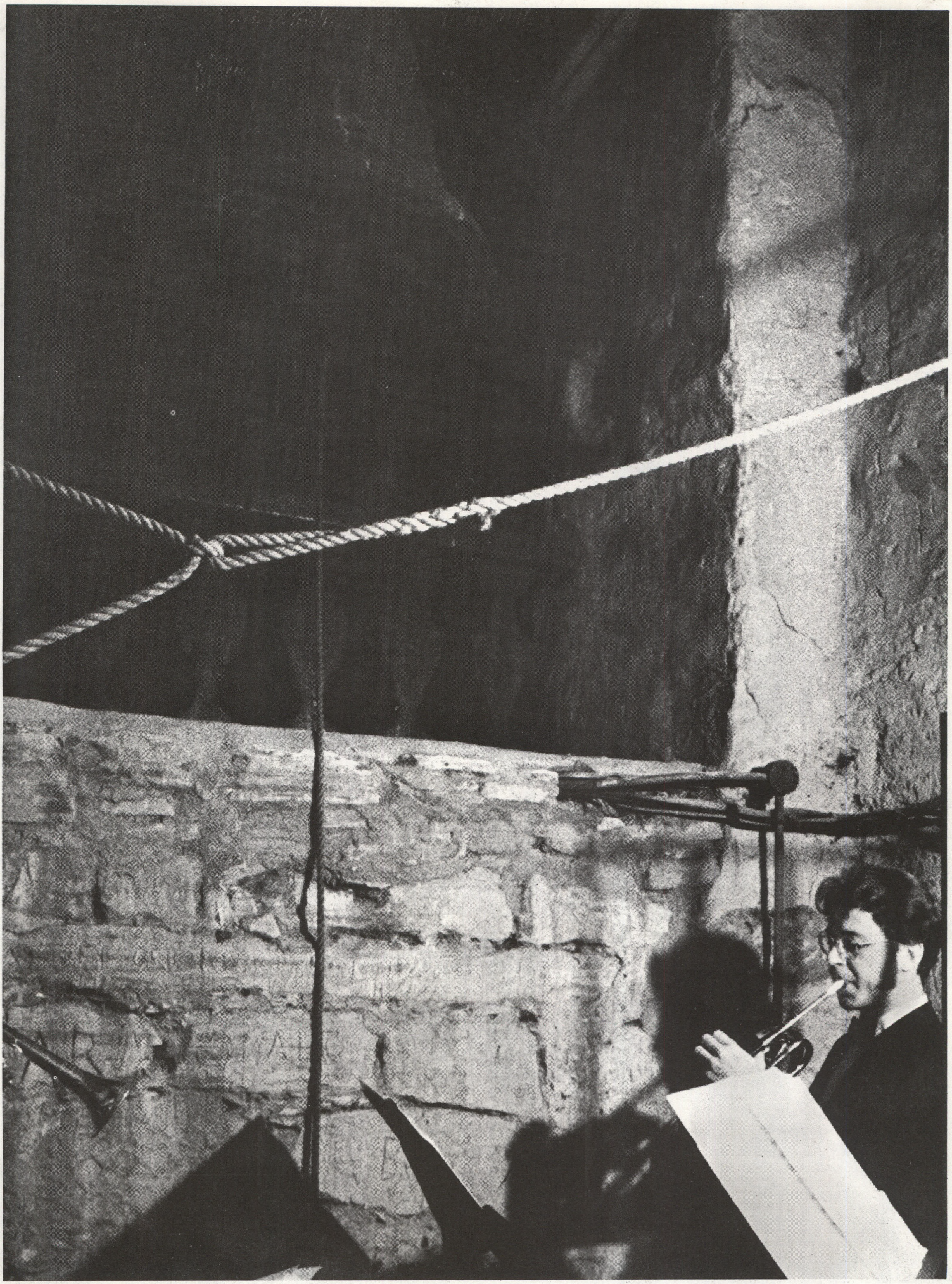
CONCERT | SUNSET THEATER

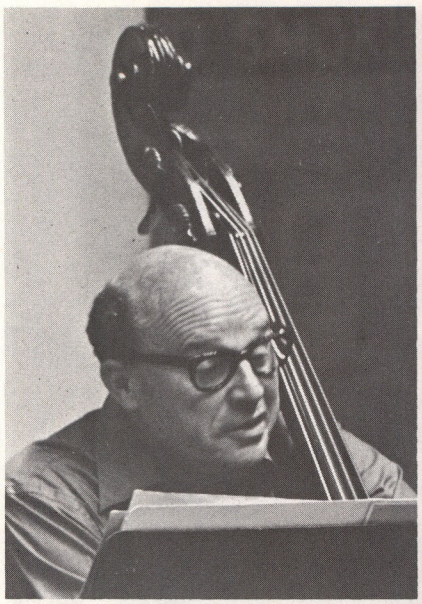
Repeat of Saturday, July 17, Program

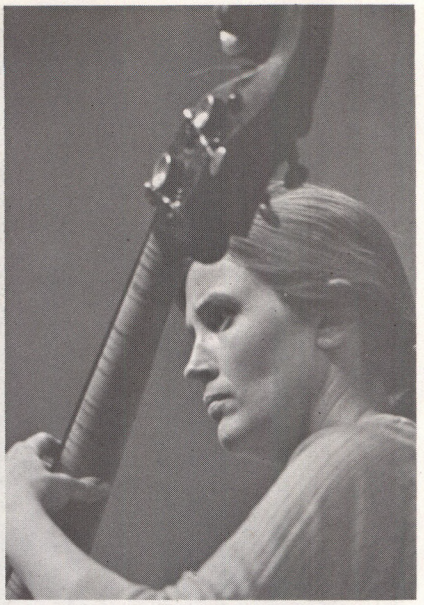
SUNDAY, JULY 25 | 2:30 P.M.

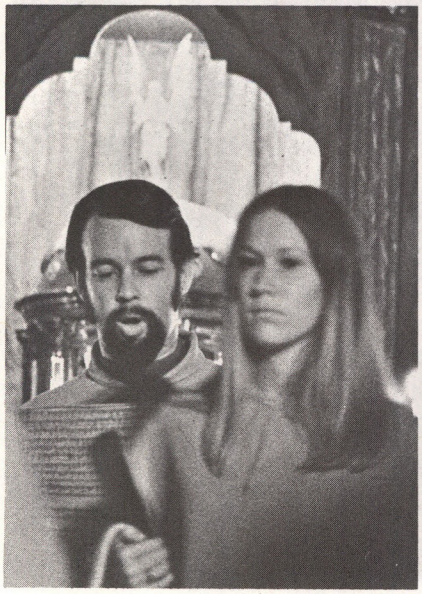
CONCERT | SUNSET THEATER

Repeat of Sunday, July 18, Program

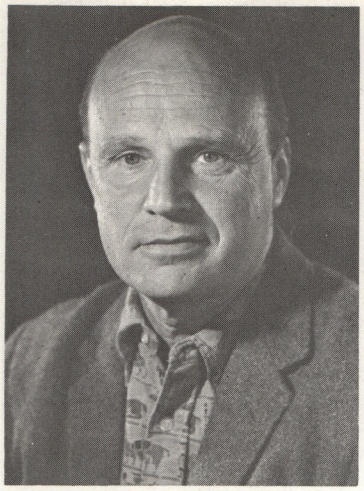






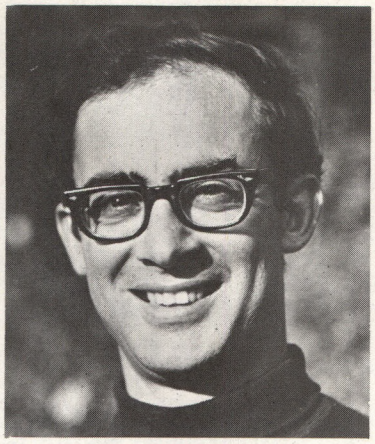


FESTIVAL PARTICIPANTS



RICHARD T. ANDREWS
Contrabass

The 34th Carmel Bach Festival will once again be priveleged to have Richard T. Andrews, principal bass of the San Antonio Symphony, serving in that capacity. For the past fifteen years, Mr. Andrews has contributed invaluable continuo playing for the Festival Orchestra. In San Antonio Mr. Andrews not only appears as a member of the orchestra but is program annotator as well. Winner of a four year scholarship at Eastman School of Music, he has had a career rich in experience as principal bass in the San Diego and North Carolina Symphonies and he has also played in the Rochester Philharmonic and the National Symphony. This fall Mr. Andrews will be on tour with the San Antonio Symphony.



ROY BOGAS
Piano

Roy Bogas, outstanding Bay Area pianist, was a Festival soloist in 1964. He has devoted his life to the study of piano, beginning at the age of six. At fourteen he was soloist with the S. F. Symphony and at nineteen was accompanist to Yehudi Menuhin. He has won numerous prizes and awards, including California's Kimber Award, and is best known as Laureate of the 2nd International Tchaikowsky Competition in Moscow and as special prize-winner at the Queen Elisabeth of Belgium International Piano Competition. His principal training was with Ada Clement, founder of the S. F. Conservatory of Music. He has also studied many years with Adolph Baller and with Rosina Lhevinne. Mr. Bogas has appeared with the Moscow Philharmonic, has had ten appearances with Arthur Fiedler, and ten performances with the S. F. Symphony. In demand as a recitalist, Mr. Bogas has concertized from Fairbanks, Alaska, to Buenos Aires, throughout the United States and Canada, as well as in the maior capitals of Europe and in the Soviet Union. He has been guest artist at several summer festivals, including Music at the Vineyards in Saratoga.

ROBERT DONINGTON
Lecturer and Viola da Gamba

Robert Donington, Professor of Music at the University of Iowa and currently Visiting Professor of Music at Yale University, adds his brilliance to the 34th Carmel Bach Festival as musician, Baroque scholar, educator and author. English by birth and education, Dr. Donington was a Foundation scholar of St. Paul's School and received his B. A. and Bachelor of Literature from Oxford University. Among Dr. Donington's many outstanding books are: "The Instruments of Music," now in its 4th edition, "Wagner's 'Ring' and its Symbols: The Music and the Myth" and "The Interpretation of Early Music." Soon to be published is "Performing Baroque Music." Dr. Donington is currently involved in writing "Words and Music: A Study of Opera." This will mark his second appearance at the Carmel Bach Festival.

HENRI DORIGNY and AKO ITO
Guitar

Miss Ito began the study of guitar at an early age with her father, a pianist and singer. She left her native Japan at the age of eighteen and came to the United States where, giving numerous concerts, she continued the study of her chosen instrument. She studied with eminent masters of the guitar: the Presti-Lagoya Duo in Canada, Andres Segovia at Berkeley, and Julian Bream in England. From 1966 to 1970 she returned regularly to the Academie Internationale d'Ete of Nice for instruction under Presti and Lagoya. During that period she became professor of guitar at the Rainier III Academy of Music in Monaco.

Mr. Dorigny studied guitar in Nice and in 1960 made the acquaintance of the Presti-Lagoya Duo at the Academie Internationale d'Ete. In 1963 he was named professor of guitar at the Regional Conservatory of Nice.

In 1967 Ako Ito and Henri Dorigny decided to form a classical guitar duo to play chamber music. They began to give concerts in the Nice area and were invited to perform with the Philharmonic Orchestra of Nice. They concertized also in Antibes, Grasse, Monaco, Venice and Paris. 1970 marked the debut of their international career with the pressing of a disc of Granados and Albeniz, and a tour of 21 concerts in Japan. Their notable success in Tokyo was repeated in other major Japanese cities. Plans for this year include a concert tour of this country and the release of two new recordings.

RAYMOND DUSTÉ
Oboe and Oboe d'Amore

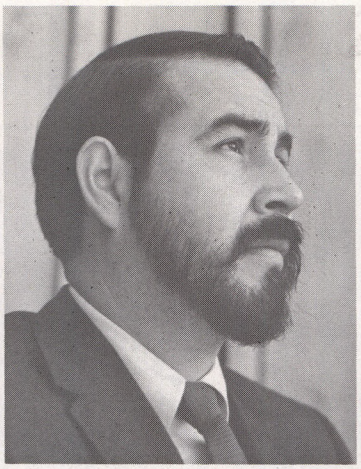
Just returned from Denmark, where he participated in a recording of Bach's "Weichet nur" for Cambridge Records, the distinguished San Francisco musician, Raymond Dusté, will return to Carmel for his sixteenth appearance with the Carmel Bach Festival. Mr. Dusté studied at the S. F. Conservatory and later in Philadelphia under Marcel Tabuteau and with Merrill Remington. This virtuoso of the oboe and oboe d'amore is a member of the S. F. Symphony and the S. F. Opera Orchestra, director and oboist of the Bach to Mozart Group and of the California Wind Quintet. Mr. Dusté is in as much demand as a teacher as he is as a performer. He teaches oboe at S. F. State College and at Stanford University, as well as privately.

WILLIAM EDDELMAN
Set and Costume Designer

William Eddelman is Assistant Professor of theater design at Stanford University this year after having taught theater design at the University of Calgary from 1967. A young man of unusual gifts, Mr. Eddelman studied 18th century Italian theater design at the Cini Foundation in Venice, Italy, under a U.S. Fulbright grant in 1964-65. In the summer of 1965 he studied Wagnerian opera design in master classes during the Wagner Festival in Bayreuth. His talents and interests are not limited to the theater as he is a painter and photographer, having merited a one-man exhibition of paintings in Calgary and one-man exhibitions of photography at the University of Nevada, University of Calgary and at Stanford University. His photographs and paintings are in several private exhibitions.

CHRISTIANE EDINGER
Violin

One of Europe's most dazzling young violin virtuosos, Miss Edinger has an impressive list of accomplishments to her credit. Born in Berlin, she started her musical education at the age of five and later studied with Vittorio Brero, Nathan Milstein and Joseph Fuchs at the Juilliard School of Music. In 1961 she won First Prize in the German Hochschule fur Musik Competition. After several other awards she also received in Berlin the coveted "Young Generation Kustpreis" for music in 1969. She made her debut with the Berlin Philharmonic Orchestra in 1964. Other debuts followed in major musical centers of Europe, including Vienna, Munich, Hamburg and Cologne. In 1966 Miss Edinger made her American debut in New York under the auspices of the "Young Concert Artists" and subsequently appeared in Boston, Washington and St. Louis, as well as with the Pittsburgh Symphony under William Steinberg. She also performed at Expo '67 in Montreal. Having toured in Europe extensively, Miss Edinger has future engagements scheduled in Berlin, Vienna, Munich and New York, and a solo appearance with the Boston Symphony.

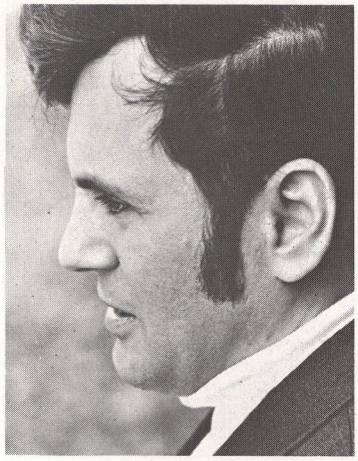


DANIEL ELIAS
Baritone

Baritone Daniel Elias will be returning as a soloist and member of the Festival Chorale for the second consecutive year. One of the Sacramento area's most widely known recitalists, Mr. Elias has sung with the S. F. and Sacramento Symphony Orchestras. He has been baritone soloist for many of the major masses, oratorios and cantatas, as well as singing numerous roles in opera. In 1962 he was given an honorable mention for his outstanding performances in the Debut Auditions of the S. F. Opera, the second such special recognition ever given. Mr. Elias has done coaching in lieder and opera with Martial Singher and he continues to study and coach with Julia Monroe.

TOMMY GOLEEKE
Tenor

Mr. Goleeke's first association with the Carmel Bach Festival was in 1960, when he was a member of the Festival Chorus while enrolled at the Army Language School in Monterey. Since then he has returned many times as a tenor soloist and member of the Festival Chorale. Mr. Goleeke is Associate Professor of Music and head of the voice department at the University of Puget Sound in Tacoma, Washington. In 1969 he was a national finalist in the oratorio division of the National Federation of Music Clubs Auditions. He is a frequent soloist with the Tacoma Symphony. This fine artist holds a D. M. A. from Stanford University and was a member of the faculty at Southern Illinois University, prior to his present position in Tacoma.



ROBERT GURALNIK
Piano

Robert Guralnik, a native of New York, has been acclaimed by critics as one of America's finest young pianists. This vital performer, whose mature artistry has been enjoyed by audiences in this country and abroad, is a graduate of the Manhattan School of Music, where he was a student of Robert Goldsand and Sergius Kagen. Mr. Guralnik has had two Carnegie Hall recitals and eight European tours in addition to numerous successful guest appearances with orchestras here and in Western Europe. He has participated in the Lausanne Festival in Switzerland and is presently at Portland State College in Oregon for seven chamber music concerts and a series of master classes. The Carmel Bach Festival welcomes his first appearance here.

MARVIN HAYES
Bass

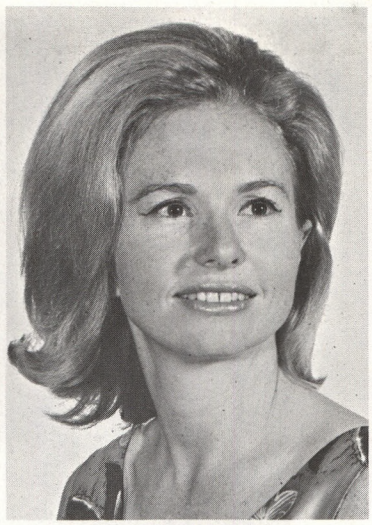
Marvin Hayes, presently on the voice faculty of the School of Music at the newly organized California Institute of the Arts in Southern California, graduated from the USC School of Music. He received both the Wooley Scholarship and a Fulbright Travel Grant for study in Paris. Mr. Hayes' concert career has included appearances at Carnegie Hall and throughout Europe. He has been soloist with the symphony orchestras of Boston, Buffalo, Chicago and Los Angeles, as well as with the American Symphony Orchestra. For Decca he has recorded with the N. Y. Pro Musica and the Abbey Singers. For RCA he recorded in that company's disc of "Carmen Jones." Mr. Hayes has participated in Gunther Schuller's series, Twentieth Century Innovations, and in Max Pollikoff's productions of "Music in Our Time." This marks his first appearance with the Carmel Bach Festival.

EDWARD HAUG
Trumpet

A mainstay of the brass section of the Carmel Bach Festival Orchestra, trumpet virtuoso Edward Haug will participate in his fourteenth Festival this July. A member of the S. F. Symphony, the S. F. Opera Orchestra, the Camara Brass Quintet, the Bach to Mozart Group and faculty member of the S. F. Conservatory of Music, Mr. Haug leads a busy musical life in the Bay Area. As enthusiastic about the out-of-doors as he is about music, Edward Haug is involved in the activities of the Sierra Club and Friends of the Earth, taking a part in many conservation efforts. An ardent tennis player, he frequently dashes from a tennis court to a S. F. Symphony rehearsal on his bicycle! This highly esteemed baroque trumpeteer will be warmly welcomed back to another Carmel Bach Festival.

SHIRLEY LOVE
Mezzo-Soprano

Shirley Love, Metropolitan Opera mezzo-soprano, made an indelible impression on Carmel Bach Festival audiences in 1967. A native of Detroit, Miss Love joined the ranks of the Metropolitan in 1964, after making her debut in Milan and Florence as winner of the American Opera Auditions. She has appeared with the Chicago Lyric Opera, the Cincinnati Summer Opera, and as soloist with the Detroit, Cincinnati and Toledo Symphonies and Robert Shaw Chorale. This past season she appeared in Metropolitan Opera performances of "Rigoletto," "Faust," "Romeo and Juliet" and "Walkure," including three broadcasts from the stage of the Metropolitan and a videotape of "The Barber of Seville."



SALLY KELL
Cello and Viola da Gamba

Appearing for the eleventh time as cellist in the Carmel Bach Festival Orchestra, Sally Kell will again serve as principal cellist in this 34th Festival. She has gained an enviable reputation at the Festival for her strong leadership of the cello section and for her continuo playing. Miss Kell is principal cellist of the Oakland Symphony, the S. F. Ballet Orchestra and the Cabrillo Music Festival Orchestra. She has appeared throughout the western states as a member of several chamber music groups, including the Goliard Players, the Camerata Ensemble and the Mills Performing Group. In addition to her career as a performer, Miss Kell teaches at Chico State College and at San Domenico School in San Anselmo.

DOUGLAS LAWRENCE
Bass-Baritone

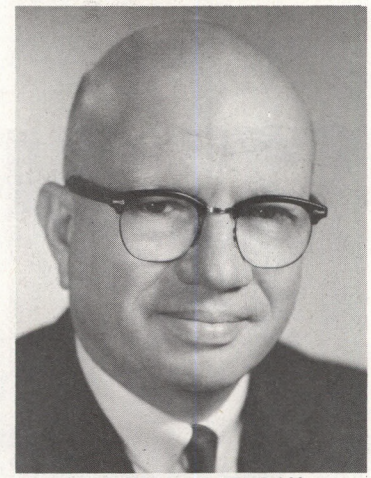
An increasingly prominent soloist throughout California, Mr. Lawrence combines his singing career with his position as music instructor at El Camino College in Los Angeles. He is a graduate of USC and is currently enrolled in a graduate program there. In the last two years he has made several major debuts as soloist with the L. A. Philharmonic, L. A. Master Chorale, Pasadena Symphony and William Hall Chorale. This summer adds the prestigious Hollywood Bowl to the list, when he appears in August in "La Traviata" with Beverly Sills, Zubin Mehta conducting, and in Berlioz' "Lelio" with Gerhard Samuels conducting. Famed impresario Sol Hurok has invited Mr. Lawrence to sign a long-range personal management contract. Engagements under the Hurok management will begin during the 1971-72 season. Mr. Lawrence was a voice student of the late William Vennard and currently studies with Esther Andreas; he coaches with Gwendolyn Koldofsky and Jack Metz. This marks his 5th year with the Carmel Bach Festival.

RALPH LaCANNA
Trumpet

A valued member of the Carmel Bach Festival Orchestra for the past ten seasons, Ralph LaCanna will be featured with Edward Haug in Vivaldi's "Concerto for Two Trumpets" at the Founders' Memorial Concert at Carmel Mission Basilica. Mr. LaCanna is first trumpet with the Marin and San Jose Symphonies and the California Brass Quintet. He has also appeared with the S. F. Symphony, the S. F. Summer Pops and the S. F. Opera. Early studies were with Seymour Rosenfeld of the Philadelphia Orchestra and later he was a pupil of Charles Bubb, former first trumpet of the S. F. Symphony. Mr. LaCanna is widely sought after for appearances throughout the Bay Area. Besides his musical activities he is completing work toward a doctorate in physics at Stanford University.

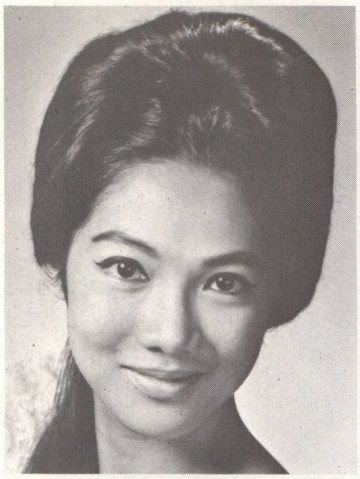
DARLENE LAWRENCE
Piano

Darlene Lawrence is a native Californian who received her undergraduate music education at USC, where she is currently completing her master's degree in accompanying. Her teachers have included Sergei Tarnowsky, Muriel Kerr and Gwendolyn Koldofsky. Musical travels have taken her throughout the western United States, Europe and Israel. Mrs. Lawrence has taught Junior High School choral music and, with her husband Douglas, has worked as freelance singer in Hollywood for several years, appearing in over two hundred network TV broadcasts. Last year marked the beginning of a full time career as an accompanist for prominent vocalists and instrumentalists in the Southern California area.



DR. RAYMOND KENDALL
Lecturer

Executive Director of the Young Musicians Foundation in Los Angeles, Dr. Kendall returns for the 7th year as Lecturer. Internationally known as educator, administrator, critic and columnist, he holds degrees from Occidental College, Stanford University, Cornell University and the University of Basel.



EVELYN MANDAC
Soprano

A radiant new star shines in the comely form of Evelyn Mandac, who is making her Carmel Bach Festival debut this year. The demand for this young Philippine-born soprano has risen to a crescendo during the past two seasons following her appearance as Liu opposite Brigit Nilsson's "Turandot" in San Antonio and Seattle. She has won enthusiastic acclaim for her numerous operatic appearances. Last season introduced her to TV audiences as a star of the N. E. T. production of Tchaikowsky's "The Queen of Spades," and to record lovers in her first recording, Orff's "Carmina Burana," with the Boston Symphony under the direction of Seiji Ozawa. Miss Mandac has sung in Mahler's 2nd Symphony under Eugene Ormandy in Philadelphia, New York and at the Saratoga Performing Arts Center. This latter performance was recorded for RCA. Her Los Angeles debut was at Hollywood Bowl in 1970, under the direction of Josef Krips. Among Miss Mandac's other outstanding appearances were the American and English premieres of Berio's "Passagio" at the composer's request.

KAREN PHILLIPS
Viola and Viola d'Amore

Violist Karen Phillips has performed as soloist in recital and with orchestras and chamber music groups throughout Europe, the Middle East, the Soviet Union, Canada and the United States.

MARY-ESTHER NICOLA
Soprano

Festival soloist and member of the Festival Chorale, soprano Mary-Esther Nicola will observe her tenth appearance in the Carmel Bach Festival this year. A resident of San Diego, Miss Nicola leads an active musical life in the southern part of the state where she is frequently heard in concerts and recitals. She has been soloist with the William Hall Chorale in Los Angeles and with the San Diego Symphony. This year Miss Nicola will appear in recital with organist Kenneth Ahrens at the Bethlehem Church in Monterey.

This will be her first appearance with the Carmel Bach Festival when she joins her husband, Walter Trampler, in a joint recital of music for the viola and viola d'amore. They will also play the solo viola parts in Bach's Brandenburg Concerto No. 6. Miss Phillips is a graduate of the Eastman School of ~~Music~~, the Curtis Institute of Music and the Juilliard School of Music. Her talents have been widely recognized as she has received the Walter Naumberg Award, the International House Scholarship and an International Institute of Education grant. She has appeared at the Marlboro, Spoleto and Aspen Music Festivals, in the Whitney Museum's Composer Showcase and at Town Hall. As a member of the Juilliard Ensemble, Miss Phillips has performed on Cologne Radio and Television, the BBC, NET, at Piccolo La Scala and at the sixth Royal Contemporary Music Festival in France. Recently she has been the Sears-Roebuck Affiliate Artist at the L. A. Music Center, giving concerts and master classes in the Los Angeles area. Next season she will perform at Lincoln Center as guest artist with the Chamber Music Society and in a series of concerts with the Juilliard Ensemble.

RHONDA KAY MARTYN
Choreographer and Dancer

At age eighteen, Rhonda Kay Martyn is a versatile young person whose artistic capability is an established fact. A resident of Southern California and a Stanford University student majoring in anthropology, she will be continuing her studies at the Stanford campus in Florence, Italy, and will study classic ballet with Miss Diviso in that city.

Miss Martyn began the study of classical ballet at the age of nine and during the past four years has studied modern dance, this past year under the direction of Inge Weiss of Stanford University. In England Miss Martyn passed the 5th grade examination of the Royal Academy of Ballet with superior honors.

In the south, Rhonda Martyn danced the solo roles in "Sleeping Beauty" with the Lakewood Symphony and in "Coppelia" with the Long Beach Symphony. She will appear in a film soon to be released, "Once Upon a Dream," an original ballet by Valerie Silver. In May of this year she made a special appearance with the Marin Symphony for the Cabaret Concert and in February she served as choreographer and lead dancer for the Stanford Opera Theater's production of Offenbach's "Orpheus in the Underworld." This production received enthusiastic reviews and played before capacity audiences.

MARGOT POWER
Soprano

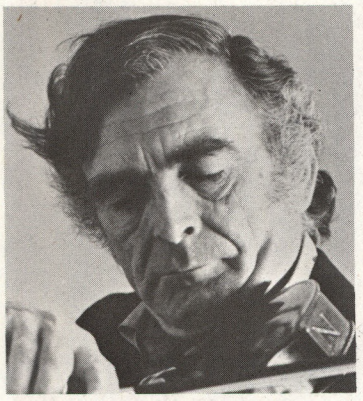
Since her first appearance with the Carmel Bach Festival in 1967, Margot Power has been a valued member of the Festival Chorale, often appearing as soloist. She will be remembered for her sparkling performance as Papagena in last summer's production of "The Magic Flute." Miss Power, a resident of Tiburon, is a graduate of Syracuse University, with a degree of Bachelor of Music Education. Following her years at Syracuse she studied in the opera department of the Peabody Conservatory for two years. A regional winner of the S. F. Debut Auditions, Miss Power has sung with the S. F. Spring Opera and other West Coast companies. She has appeared frequently in the Bay Area in lieder recitals and as soloist with the Marin Symphony, the San Leandro Symphony, Vallejo and Oakland Symphonies. Miss Power's activities during the past year include recitals at the College of Marin and at Dominican College.

DONALD PECK
Flute

Donald Peck, solo flutist of the Chicago Symphony Orchestra, was a favorite soloist during the 1970 Carmel Bach Festival and he will be accorded a warm welcome when he returns to Carmel this July. His career has been one marked by solid success ever since he graduated from the Curtis Institute of Music in Philadelphia, where he was a student of William Kincaid and Marcel Tabuteau. He has played in the Kansas City Philharmonic, the Seattle Symphony, the National Symphony Orchestra of Washington, D.C., and the U.S. Marine Band and Orchestra. He received the distinction of playing as solo flutist with Pablo Casals and the Casals Festival Orchestra in Puerto Rico in 1963 and is active in solo and chamber music concerts throughout the United States. Prior to coming to Carmel, Mr. Peck will have performed as soloist with the Chicago Symphony under Ozawa and immediately after the Carmel Festival he will return to Chicago to prepare for the Chicago Symphony's first European tour under the direction of Georg Solti and Carlo Maria Giulini. This tour will include the major cities of Europe and the Edinburgh Festival. In Vienna a recording will be made of Mahler's 8th Symphony in the historic Sofiensaal.

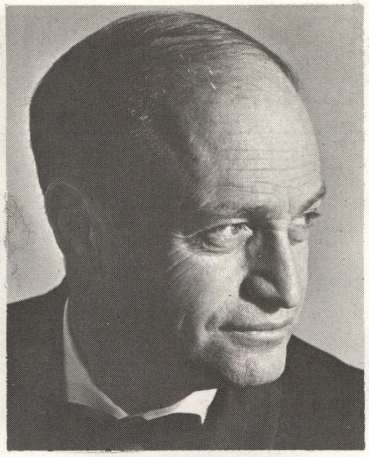
GABOR REJTO
Cello

The Carmel Bach Festival feels fortunate to present as soloist the distinguished cellist, Gabor Rejto, who is no stranger to Carmel audiences, having appeared in the Festival in 1961. Born in Budapest, Mr. Rejto graduated from the Royal Academy in Budapest and then studied in Spain with Pablo Casals. His solo and chamber music tours have covered the United States, Australia, New Zealand, Japan and Europe. Since coming to this country in 1939, Mr. Rejto has been a member of the Lener and Gordon String Quartets. For many years he has been the cellist of the Alma Trio. From 1949-1954 he was head of the cello and chamber music departments for the Eastman School of Music and since 1954 has been chairman of the string department of the School of Music at USC. During the summers he gives master classes in cello and chamber music at the Music Academy of the West in Santa Barbara. His wife, Alice Rejto will also be welcomed back as assisting pianist in Mr. Rejto's recital on Friday, July 23rd.



WALTER TRAMPLER
Viola and Viola d'Amore

In his international career as recitalist, soloist and ensemble musician, Walter Trampler is generally considered the most eminent violist in the world today. The Festival is proud to present him as soloist for the third time. Born in Munich, Mr. Trampler began his musical training at the age of six; at the age of seventeen he was touring Europe as violist of the Strub Quartet; at the age of eighteen he was appointed principal violist of the Berlin Radio Symphony. The outbreak of World War II brought him to America where he launched a distinguished concert and teaching career. He became a founding member of the New Music Quartet which, during its nine-year lifespan, became a world-renowned ensemble. In recent years Walter Trampler has been sought out by virtually every major orchestra and music festival in the world, not to mention the White House and command performances for the late Queen Mother Elizabeth of Belgium. These, together with many definitive recordings, have helped to create a new awareness and appreciation for the viola as well as for the viola d'amore. Commenting on his latest performance with the N. Y. Philharmonic, Harold Schonberg of the N. Y. Times wrote: "Mr. Trampler's playing was as elegant and flawless an example of string work as one is going to hear . . . It had everything that one looks for." Apart from his regular tours, Mr. Trampler teaches at the Juilliard School of Music. Among his many recordings, his recent RCA album of unaccompanied works by Hindemith, Stravinsky and Reger is a "first" in recording history. Other recent releases include the Brahms sonatas and Mozart's "Sinfonie Concertante" with Isaac Stern.



JAMES SCHWABACHER
Tenor

A renowned oratorio artist and leading tenor of the Carmel Bach Festival since 1950, James Schwabacher is one of America's most traveled tenor recitalists. He has performed in every region of this country, in Festival appearances, with symphony orchestras, with Community Concerts, on university concert series, besides concertizing widely in Europe. His repertoire of nearly thirty roles in Italian, German, French and English operas, from the Baroque period to the contemporary, have contributed to his popularity in concert halls from San Francisco to New York. A man with strong civic interest, Mr. Schwabacher is a founder and artistic vice-president of the S. F. Spring Opera, artistic head of the Merola Opera Auditions, President of the S. F. Symphony Foundation, is a past president of the S. F. Conservatory of Music and serves currently as vice-chairman of the Conservatory's board of trustees.

JOHN OLON-SCRYMGEOUR
Stage Director

John Olon-Scrymgeour, a member of the Stanford University faculty, will be remembered for his imaginative staging of Mozart's "The Magic Flute" which concluded the Carmel Bach Festival last year. Mr. Olon-Scrymgeour is a man with an extensive background of stage direction. He has served as Associate Director of the Hilltop Opera in Baltimore and was Founding Director of the Center Opera in Minneapolis. As guest director he has worked with the Denver Lyric Opera, Library of Congress, Brander Mathews Theater in New York, the N. Y. Museum of Modern Art, the Peabody Conservatory of Music, Milwaukee Repertory Theater, the Tyrone Guthrie Theater in Minneapolis, Center Stage in Baltimore and at the Universities of New York, Johns Hopkins, Illinois and Wisconsin. Much of Mr. Olon-Scrymgeour's work has been with modern opera. He has staged works by Britten, Milhaud, Menotti, Schuman, Weisgall and Argento. Next winter a four-act opera by Argento, with libretto by Mr. Olon-Scrymgeour, "Colonel Jonathan, the Saint," will be premiered at the Denver Lyric Opera.

SUSAN WILLOUGHBY
Bassoon

This will be Susan Willoughby's second consecutive year with the Carmel Bach Festival and this year she appears as soloist as well. Miss Willoughby studied at the Curtis Institute of Music, where she was a bassoon student of Sol Schoenbach. She received her Master of Arts degree at Stanford University. Miss Willoughby has served as associate bassoon in the Israel Philharmonic in Tel Aviv, as principal bassoon of the Baltimore Symphony and as principal bassoon also in the Chamber Symphony of Philadelphia.

JEROLD SIENA
Tenor

Jerold Siena, the young New York artist who makes his first Carmel appearance this year, has performed varied repertoire in opera, oratorio, song literature and television. A native of Cleveland, Mr. Siena began his musical training at the Cleveland Institute of Music and continued his studies at the Mannes School of Music in New York and at the Academia de Santa Cecilia in Rome. Since his initial appearance as Amahl he has sung leading roles with the Metropolitan Opera National Company, Canadian Opera, NBC-TV Opera, American Opera Society, Kansas City Lyric Theater and the Goldovsky Opera Theater. Mr. Siena has been soloist with most of the major symphony orchestras, including those in Boston, Cleveland, Buffalo, Rochester, the Canadian Festival Orchestra, the N. Y. Choral Society, the Marlboro Festival and at Tanglewood.

JOAN ZAJAC
Soprano

A resident of Los Angeles, the young soprano Joan Zajac leads a busy musical life which includes opera, operetta, musical comedy, recordings and concert tours. A graduate of Ithaca College School of Music, Miss Zajac was brought to Los Angeles by the Gregg Smith Singers and has been constantly involved with that group in tours and recordings for the Columbia label. She will be remembered for her Carmel debut last year, when she sang the role of Queen of the Night in Mozart's "Magic Flute." This year she will again appear as soloist and with the Festival Chorale. Miss Zajac has a repertoire of many leading operatic roles. Next season she will be touring as Rosina in "The Barber of Seville" under the auspices of Columbia Artists Management in its Community Concert series.

FOR YOUNG LISTENERS

TUESDAY, JULY 20 | **3:00 P.M.**

YOUTH CONCERT | **SUNSET THEATER**

SANDOR SALGO, *Conductor*

BACH TO STRAVINSKY FOR YOUNG LISTENERS

HENRI DORIGNY and AKO ITO, *Guitar*
FESTIVAL CHORALE
FESTIVAL ORCHESTRA

Canzona in the Ninth Mode for Three Brass Choirs — **Giovanni Gabrieli** (c.1535-1612)

Concerto for Two Guitars, in G major — **Antonio Vivaldi** (c.1669-1741)
Andante — Allegro

Concerto for String Orchestra, in D major — **Igor Stravinsky** (1882-1971)
Vivace — Arioso — Rondo: Allegro

Motet, "Singet dem Herrn" — **J. S. Bach** (1685-1750)
(Andante sostenuto) — (Poco Allegro)

Symphony No. 96, "The Miracle," in D major — **Joseph Haydn** (1732-1809)
Andante — Finale: Vivace

Sandor Salgo, conductor and director, working with students of the Lyceum of the Monterey Peninsula.

SUMMER MUSIC DAY CAMPS

CARMEL BACH FESTIVAL, INC.
and
LYCEUM OF THE MONTEREY PENINSULA

SANDOR SALGO, *Executive Director*

SUMMER MUSIC DAY CAMP

FRED SCHLICHTING, *Director*

Clinicians

Marilyn Robinson Sevilla, *Violin & Viola;* Shirley Douty, *Cello & Bass;* Jean Stevens, *Woodwinds;* Ralph LaCanna, *Brass.*

Students

Randy Bowman, Flute
Jackie Cederwall, Clarinet
Cathy Chambers, Oboe
Cheryl Brown, Flute
Mike Erlich, Violin
Mike Eshoff, Cello
Mark Eshoff, Trumpet
Marty G. Ferguson, Timpani
Liz Gaver, Violin
Mary Jean Lutz, Viola
Margaret Martin, Cello
Evelyn Mizuno, Violin
Vivian Mizuno, Violin
Dave Neubert, Contrabass
Naomi Norwick, Flute
Cindy Rodick, Cello
Peri Shefik, Flute
Tom Shepherd, Trumpet
Nancy Solomon, Violin
Paul Strand, Horn
Carlos Soriano, Violin
Tom Soriano, Violin
Carolyn Stewart, Oboe
Anton Uhle, Contrabass
Ralph Van Brocklin, Horn
Julia Wiersema, Cello
Jeff Winter, Bassoon

SUMMER MUSIC CHORAL DAY CAMP

PRISCILLA SALGO, *Director*

Clinicians

Caterina Micieli, *Soprano;* Gregory Wait, *Tenor*
Camille Olaeta, *Accompanist*

Students

Laurlyn Adams, Soprano
Debbie Alexander, Alto
Jessica Andrus, Soprano
Rosalind Dandridge, Alto
Jane Dyer, Soprano
Steve Emlaw, Tenor
Althea Green, Soprano
Patty Grogan, Soprano
Cameron Kent Henley, Bass
Sarah Horen, Soprano
Carolyn Mohler, Soprano
Amor Moral, Bass
Eleanor Morrice, Soprano
Donna Payne, Soprano
Kenneth Plumb, Bass
Gaylen Ruese, Alto
Robert Savere, Tenor
Suzanne Scoville, Soprano
Stephen Thorngate, Tenor

Two major ingredients: great music and young people, are mixed together in the combination of the Carmel Bach Festival with the Summer Music Day Camp of the LYCEUM of the Monterey Peninsula.

And like many another yeasty mixture, the two have become a choice product as twenty-seven young instrumentalists, chosen by audition-interview, have read and played the scores of the very music Maestro Salgo and the Festival orchestra are playing.

Besides ensemble reading of scores, the junior-high and senior-high group has had lessons in harmony and music theory, some ear training, and private instruction by members of the Festival Orchestra serving the LYCEUM Day Camp as visiting clinicians.

More important, the young musicians have also played as Maestro Salgo led and listened, correcting, sharpening, inspiring.

Their daily labors have been under Mr. Fred Schlichting, Director of Music, Clover Park Schools, Washington. Mr. Schlichting has worked with Lyceum groups for the past five summers, first assigned by the American Symphony Orchestra League when the Lyceum Summer Music Day Camp was affiliated with their Conductors' Workshop at Asilomar.

The LYCEUM of the Monterey Peninsula is a group of Peninsula-area citizens who believe that gifted young people are a great, natural national resource. As predominantly lay persons, the LYCEUM members believe that these highly mentally able students are entitled to the levels of education which will meet the great needs of their abilities, and which enable them to achieve the limits of their high potential.

During the school year, the LYCEUM plans and offers seminars, tutorials, and workshops — all led by volunteer adults of the community — to enable students to pursue their interests in depth or to broaden those interests and knowledge beyond classroom limits.

Intended only to supplement, not to supplant, the regular curriculum, these programs are shared with administrators and counsellors of public, private and parochial schools of the Peninsula area. In turn, these educators nominate the gifted students who are enrolled in the seminars on the basis of their needs or interest.

Subjects of the programs range from a view of careers in psychology through the specialties of medicine, the physics of musical sounds, to the operations and programming of computers.

As an organization of volunteers, the LYCEUM is supported only by the funds donated from the community, not by state or federal education funds. The LYCEUM is recognized as a model of community response to an education crisis.

Summer Music Day Camp is possible because of the generosity of the Monterey Jazz Festival. The Music Day Camps have been supported during the six-year history by contributions returning Festival profits to community use for young musicians.

This year, as the Summer Day Camp became affiliated once more with a large orchestra, the Jazz Festival funding was augmented by grants from the Bing Crosby Youth Fund to the Bach Festival and to the LYCEUM for this very specical opportunity.

Inspired by this support, the planners added a Summer Choral Day Camp, an idea put into actuality by Mrs. Priscilla Salgo, Director of the Bach Festival Chorale. Nineteen young singers, also chosen by audition, have worked daily to build voice techniques through group instruction and private lessons.

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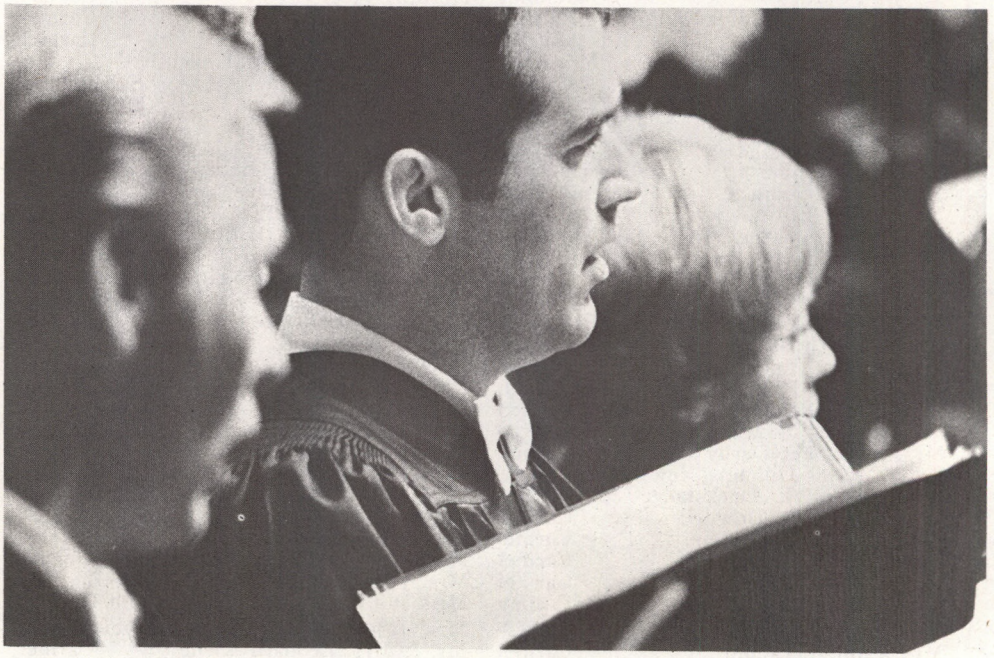


35th ANNUAL CARMEL BACH FESTIVAL, JULY 21-30 1972

HISTORICAL INSTRUMENTS PLAYED IN THE CARMEL BACH FESTIVAL

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by Mr. John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

CELLO (Naoum Benditzky). Giulio Cesare Gigli, Rome, 1752.

CELLO (Sally Kell). Caressa et Francaix, Paris, 1919.

CELLO (Gabor Rejto). Made in Venice by Domenico Montagnana in 1721. This outstanding instrument has been the property of Mr. Rejto since 1949. Former owners were André Hekking, the Wanamaker Collection and Alfred Wallenstein.

CONTRABASS (Richard T. Andrews). Made by Durant in Paris, 1797.

GUITARS (Henri Dorigny and Ako Ito). José Ramirez, Madrid, 1968 and 1970.

HARPSICHORD (Ralph Linsley). Modern instrument, made by Neupert in Nürnberg, Germany.

Two manuals; two 8', one 4' and one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linsley). Modern instrument, made by Wittmayer in Gartenburg, Germany.

One manual; one 8', one 4', one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

OBOE D'AMORE (Raymond Dusté). Modern reproduction, by Marigaux in France.

A mezzo-soprano instrument with pear-shaped bell.

OBOE D'AMORE (Jean Stevens). Modern reproduction by Howarth in London, England, 1958. Property of Raymond Dusté.

Ordered by Raymond Dusté on the recommendation of Evelyn Barbirolli, who supervised the tuning and keywork.

ORGANO DI LEGNO (Kenneth Ahrens). Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Property of the Carmel Bach Festival; gift of Emile Norman and Brooks Clement.

"Organo di legno" or "Wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflote 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

VIOLA (Thomas Hall). Northern Italian instrument, 18th century; maker unknown.

VIOLA (Karen Phillips). Bella Rosa, 1840.

VIOLA (Walter Trampler). Instrument made by the brothers Amati, c.1620.

VIOLA L'AMORE (Karen Phillips). M. Zacher, late 17th century

VIOLA D'AMORE (Walter Trampler). Cracassi, 1743.

VIOLA DA GAMBA (Ruth Adams). Rombouts, Amsterdam, 1708.

VIOLA DA GAMBA (Robert Donington). Carlo Bergonzi, c.1730.

VIOLA DA GAMBA (Sally Kell). Modern reproduction by Zeitner in Berlin, 1967.

VIOLIN (Christiane Edinger). A. & H. Amati, 1623.

VIOLIN (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

ACKNOWLEDGEMENTS

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation and thanks to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, Hollywood Presbyterian Church; to the City of Carmel; to Frank Riley, Mgr. of Sunset Cultural Center, to Richard Brace, Stage Manager of Sunset Cultural Center, and to Sir Harry Downie, Curator of Carmel Mission; to Carmel Pine Cone, Carmel Valley Outlook, C. S. Monitor, Game and Gossip, L. A. Times, Monterey Peninsula Herald, Oakland Tribune, Palo Alto Times, Sacramento Bee, S. F. Chronicle, S. F. Examiner, San Jose Mercury, Sunset Magazine, This Month; to American Guild of Musical Artists, Carmel Music Society, Monterey County Symphony, Musicians' Union of Monterey County; to KFAC, KKHI; to Carmel Business Association, Carmel Fire Department, Carmel Police Department, Carmel School Board and School of Adult Education, D. Bradburn & Co., Monterey Peninsula College; to the hotels, motels and merchants; to the soloists and to the members of the Festival Chorus, Festival Chorale and Festival Orchestra; to the Festival Committee; to the Stage Crew, Staff and Ushers; and to all who have labored to make the Carmel Bach Festival a success.

The Festival expresses its thanks to the following individuals who have generously provided materials, information and services relative to the programs: Ida Kattenburg, Donna Forster, Antonia de Werk, Kenneth de Long, Marion Rubinstein, Douglas Moorhead, Paul Fink, David Barnett. Special acknowledgment is made to Ingeborg Ratner for researching material for program notes, and to Nancy Tostevin.

MICHAEL BECKER
Stage Manager

Michael Becker will be serving as stage manager of the Carmel Bach Festival for the second consecutive year. However this will mark his eighth year with the Festival. Born in Germany in 1945, "Mike" came to this country with his family in 1953. He is a resident of Carmel and a senior history major at S. F. State College. His father, Walter Becker, is one of Carmel's most illustrious restauranteurs and owner of The Marquis. Michael's interest in and knowledge of music make him particularly valuable as stage manager, a position in which the demands on time and energy are almost constant during the intensive season of the Festival.

TUNERS GARY SAGE

For over a decade Gary Sage has provided invaluable tuning and instrumental care of the keyboard instruments used in the Festival. This year, assisted by his father, Lee Sage, he will have charge of maintaining the harpsichords and baroque organ of the Festival.

ELLSWORTH GREGORY

A resident of Carmel, Mr. Gregory is the regular tuner for the Carmel Music Society. This year he will maintain the pianos used in the Festival.

MRS. MARTEL STOVER Tickets

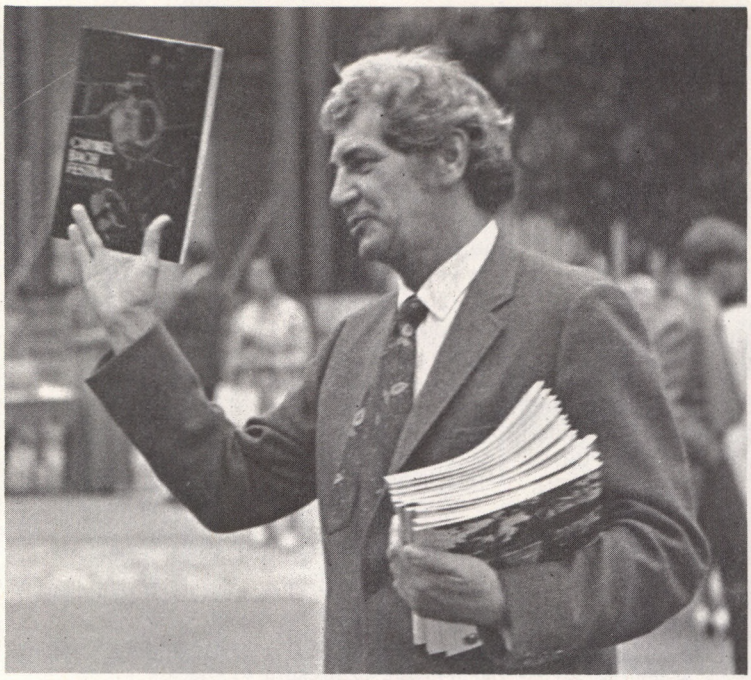
Well known to Carmel audiences for her expert handling of tickets for the Festival, Mrs. Stover, a trained librarian, brings to the Festival a rich background of musical knowledge and interest.

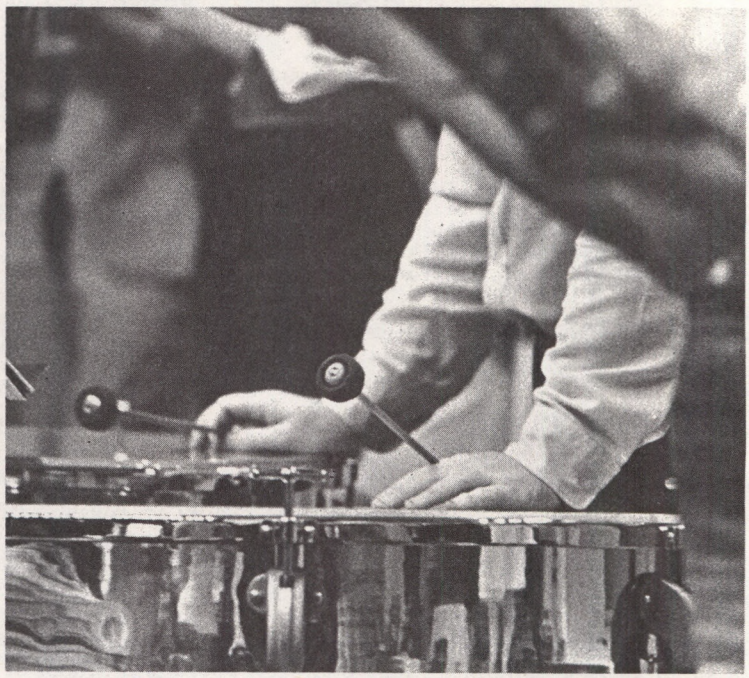
TOWER MUSIC

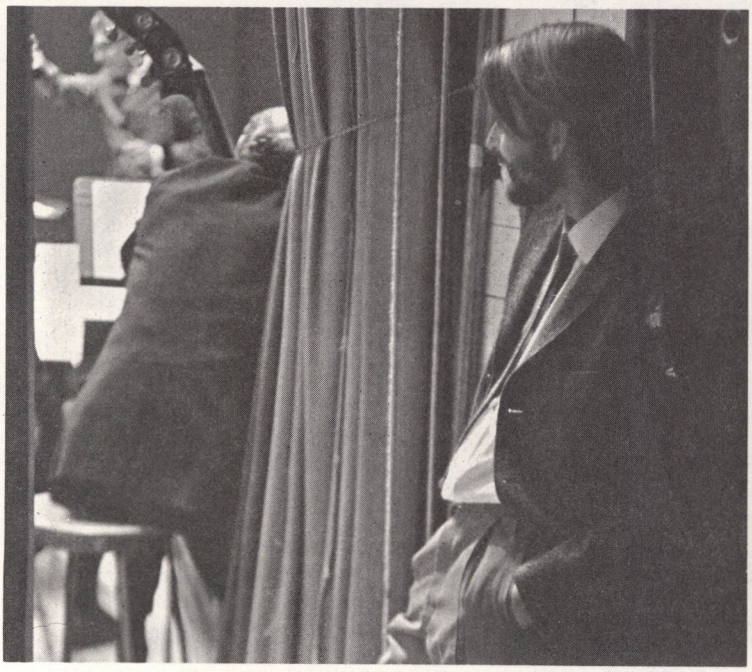
with RALPH LaCANNA as Leader will be played at Sunset Theater one half hour before each concert. Compositions by J. S. Bach, Gabrieli, Josquin des Pres, Obrecht, Pachelbel, Pezel, Reicha and others.

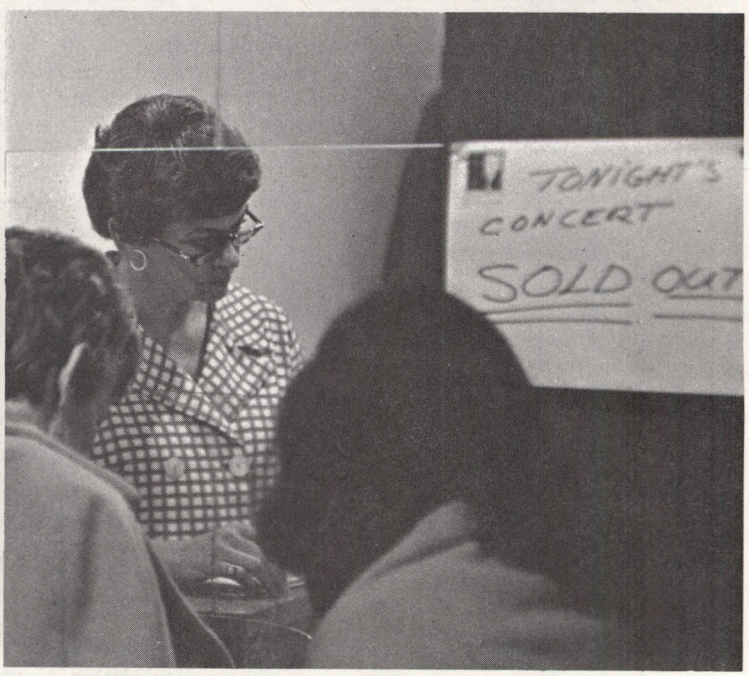
BRASS CHOIR: RALPH LaCANNA, CHARLES R. BUBB, JR., Trumpet; MAX MAZENKO, WENDELL RIDER, Horn; JACK R. BAYES, JEROME JANSEN, Trombone.

The end of each Intermission will be announced by the sounding of a trumpet. Please return promptly to your seats.





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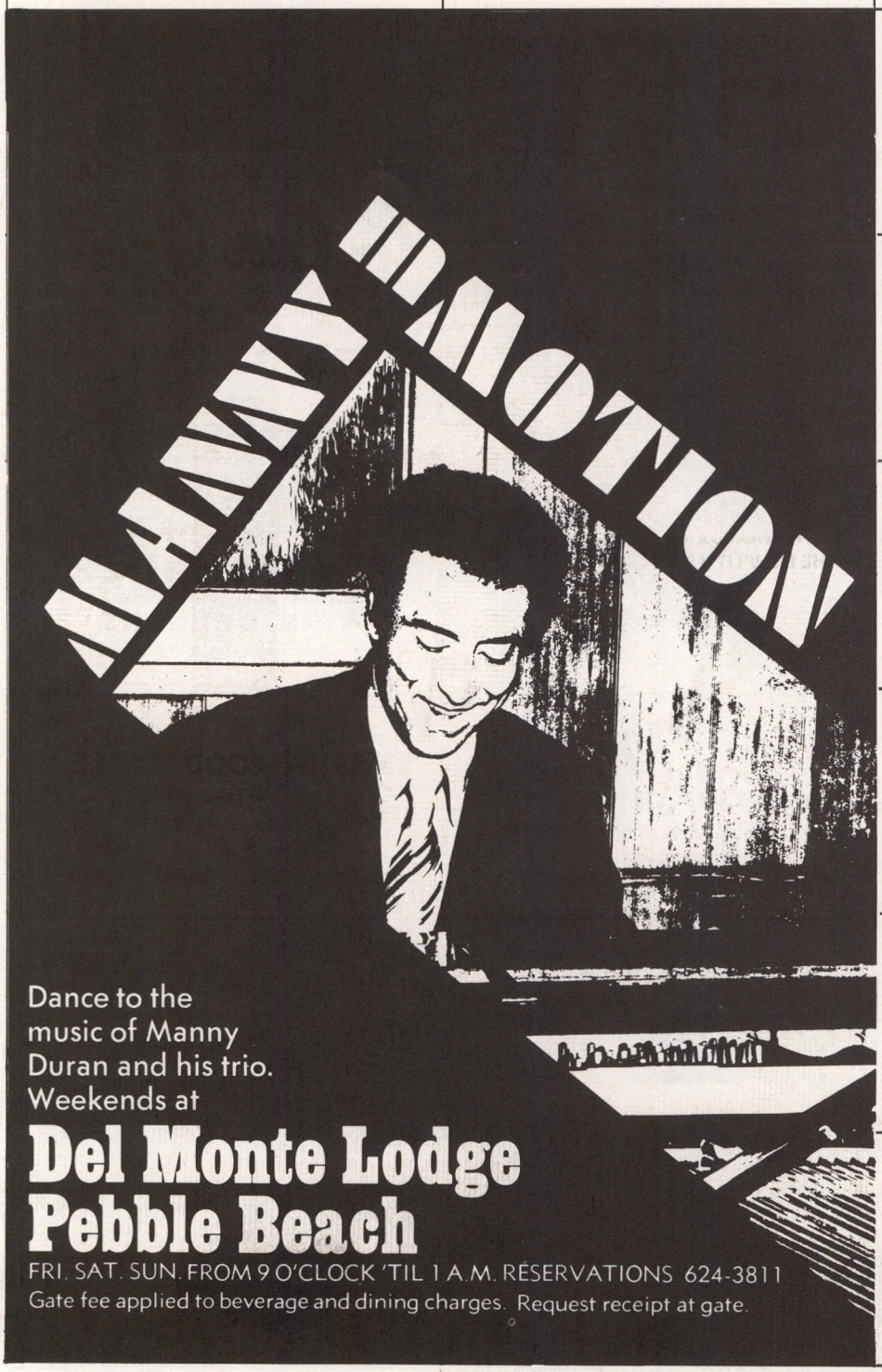

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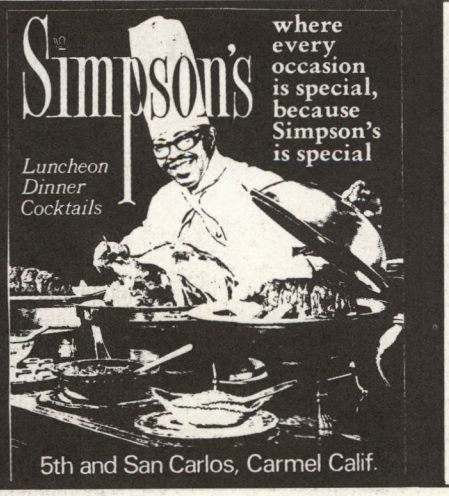

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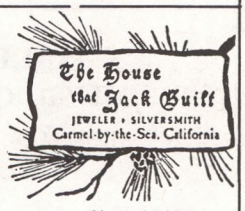

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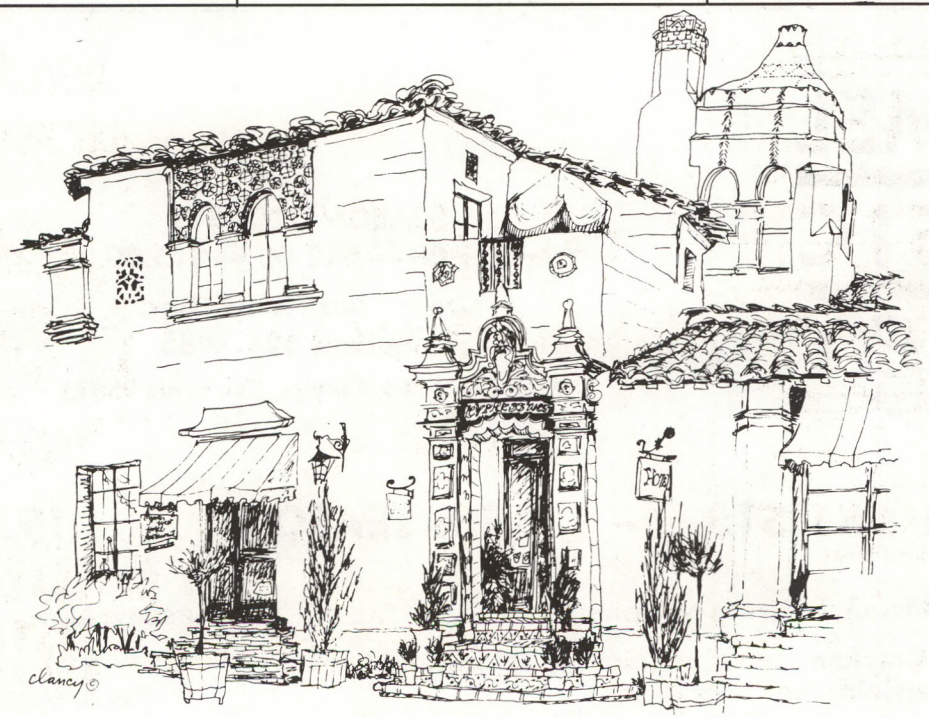

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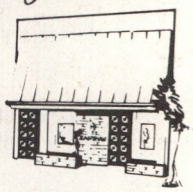

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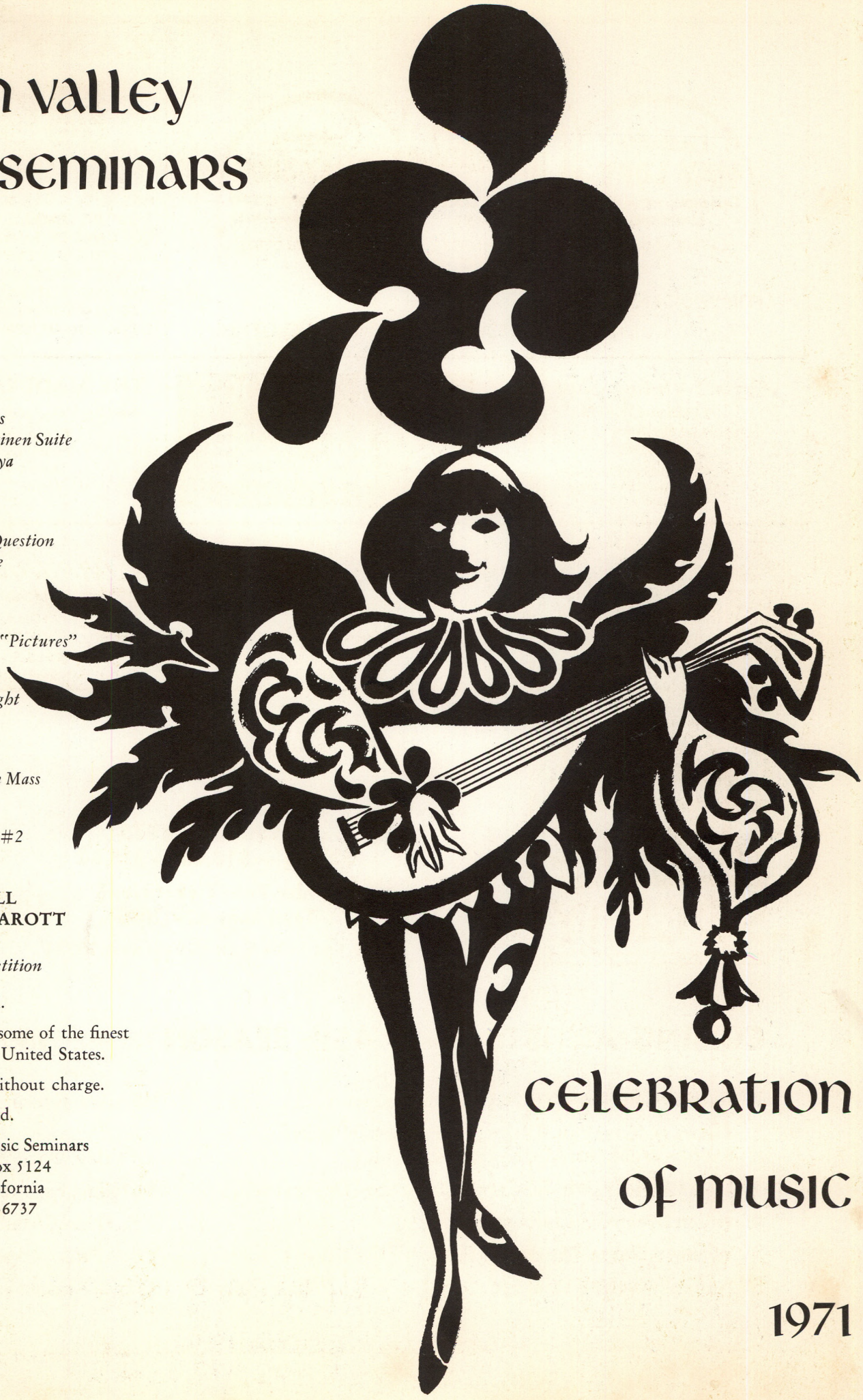

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